

THE Etude

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THE ETUDE AND MUSICAL WORLD

VOL. XV.

PHILADELPHIA, PA., APRIL, 1897.

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Musical Items.

HOME.

EDOUARD REMENYI, the violinist, is giving concerts in the South.

MISS NEALLY STEVENS, the accomplished pianist, is giving farewell recitals in California.

CHAS. KLEIN and John Philip Sousa are well advanced on their new opera, "The Bride Elect."

THE Minneapolis Musical Festival, which was to have taken place this year, has been postponed on account of hard times.

LEOPOLD GODOWSKY expects to return to Europe soon for a permanent residence. Since coming to America he has met with success.

FRANK VAN DER STÜCKEN, musical director in Cincinnati, has been engaged to direct the May Musical Festival in Indianapolis.

THE opening, on the fifteenth of February, of the remodeled Music Hall in Cincinnati, by the Damrosch Grand Opera Company, was an artistic, social, and financial success.

ADELE AUS DER OHE is filling the engagements that Moritz Rosenthal, the pianist, was obliged to cancel because of his illness. She is playing the same pieces he was to have played.

At the annual meeting of the Board of Trustees of the New England Conservatory of Music, Mr. George W. Chadwick, the composer, was elected musical director, to succeed Carl Faelten, resigned.

THE physicians in attendance on Mme. Emma Eames report that she is rapidly recovering after the operation recently performed upon her, and will be able to resume her professional work at an early day.

WILSON G. SMITH, of Cleveland, is to have charge of the Conservatory of Music of the Bay View (Mich.) Assembly for the summer months. This is the Michigan Chautauqua which has assumed such large proportions the last few years.

MR. AD. M. FOERSTER, of Pittsburg, has been giving recitals in that city, in which biographical and critical matter concerning the composers of Europe and America has been combined. Among the latter are to be noted the names of E. A. MacDowell and Edgar Stillman Kelly.

EDWARD BAXTER PERRY returned to Boston from his winter trip in the South the first of March, and left the following week on his spring trip in the Eastern and Middle States. He has given one or more lecture recitals in 80 different towns and cities the present season.

ROSENTHAL will not play in America again this season. He is to sail for Europe some time in April and will retire to his country house in Abbazio. He will remain in Switzerland during the summer and will return to this country in September and begin the season on the Pacific Coast early in October.

THERE has been a rumor that Mr. Anton Seidl would retire from the conductorship of the Philharmonic concerts at the end of the season, and that he might remain in Europe after his Covent Garden engagement. Mr. Seidl says, however, that this is untrue. After the season is over in London he expects to visit Bayreuth and his old home, Budapest, and then return to America.

THE new year has brought out a new instrument. It is called the "Princess Organ," and is of the Æolian type. While smaller in size and scope of registration, it presents the advantages of having a good tone and perfect execution. Playing, as it does, the music from the large catalogue prepared for the Æolian, it is surely destined to become a great factor in education, especially in forming the artistic tastes of the young.

THE general musical course at Columbia College will include lectures by Prof. MacDowell on musical history, musical forms, criticism, the pianoforte, etc., and a series of lectures by prominent men on musical history, opera, folk-song, and various other subjects. The three courses for special students embrace theory, harmony, counterpoint, and fugue, composition, orchestration, and analysis of forms. A library containing scores and books on music will be placed at the disposal of students.

PADEREWSKI, in his three tours in this country, gave 266 concerts, the receipts of which were over half a million dollars. The largest sum realized for a single concert was at Chicago and was \$7380. In Texas, entire schools traveled hundreds of miles to hear him, and crowds would gather at stations to see his car pass by. Paderewski was greatly interested in the negro melodies he heard South. In San Francisco, he went frequently to the Chinese theater, and when he left for home took with him a complete set of Chinese musical instruments.

FOREIGN.

A BRONZE bust of Sir Joseph Barnby was recently unveiled in Albert Hall, London.

SAINT-SAËNS has announced his determination to compose no more operas. He declares the work is too laborious.

THE original manuscript of Rossini's "William Tell," bound in four volumes, was sold in Paris recently for 4700 francs (\$940).

IT seems incredible, and yet it is said that Schubert's "Symphony in C" was performed at the Conservatoire Concert recently for the first time in France!

ANTON BRÜCKNER, one of the foremost German composers, died recently in Vienna, aged seventy-two. He was known chiefly by seven long symphonies.

PADEREWSKI, it is said, can play from memory over 500 compositions. He needs to read or play a composition new to him only twice in order to memorize it.

HANS RICHTER will be a conductor at the music festival at Stuttgart this summer. The festival is to last three days and the chief piece will be Handel's "Messiah."

BERTHOLD TOURS, the English composer, died in London, March 11th, aged sixty years. He was familiarly known in England and this country by his songs and church music.

THE Schubert Exhibition, opened recently in Vienna, contains nearly 1300 exhibits, arranged in seven rooms of the Kuenstler Haus. His piano, paintings, water-colors, drawings, autographs, etc., are included in the collection.

IN the coming season Sauret will play on a Guarnerius violin which he lately purchased in London, and which is superior to his famous Stradivarius. It is dated 1744 and resembles in construction the Vieux-temps violin.

THE oldest piece of music in the world is called the "Blessing of the Priests." This song was sung in the temple at Jerusalem, and even now in the synagogues of Spain and Portugal is frequently in use. The manuscript papyrus is kept in a small iron box.

CARL MENDELSSOHN, son of the composer, died at Brugg, in Switzerland. Carl was quite young when his father died. Though an amateur musician, he never took up the art as a profession. Frequent mention of him is made in Mendelssohn's correspondence.

THE City of Mexico has a Philharmonic Society and two quartette clubs. The names of the players are all Spanish, but the music they perform is mostly German. There must be a special piquancy in hearing an emotional, fiery Spaniard play Schumann or Schubert.

M. GASTON PARIS, of the Academie Francaise, declares that many of Wagner's plots are not German. "Tannhäuser" is an Italian legend of the fourteenth century;

Letters to Pupils.

BY JOHN S. VAN CLEVE.

"Lohengrin" is French; while "Parsifal" and "Tristan" are Celtic tales from the King Arthur cycle.

HANDEL'S organ, given by the composer to the London Foundling Hospital in 1750, is being renovated. Handel played on it himself at the dedication, when the crush was so great that gentlemen were requested "to come without their swords, and ladies without their hoops."

ANTONIO BAZZINI, for sixteen years principal of the Royal Conservatory of Music at Milan, and one of the most distinguished of Italian musicians, died February 19th in his seventy ninth year. For nearly thirty years he was a violin virtuoso and gave concerts in nearly every country in Europe.

SOUSA marches are being played largely abroad. At the Henley regatta on the Thames, British bands played them; at the Stuttgart Saengerfest parade, German bands played them; and it is said at Brussels one may meet a kind of religious procession with an image at its head and a band playing "The Washington Post."

It is reported that the Berlin concert-agent, Herr Wolff, is organizing for next year a Beethoven Festival such as has never been given before. He purposes to perform, in the course of three weeks, the whole of Beethoven's works. The Royal Opera Company, Philharmonic Orchestra and Choir, and the Stern'sche Gesangverein are to assist.

THE Bayreuth festival of 1897 consists of three complete cycles of "Der Ring des Nibelungen," beginning July 21st, August 2d and 14th, and eight performances of "Parsifal," on July 19th, 27th, 28th, 30th, and August 8th, 9th, 11th, and 19th. The curtain rises at 4 P. M. and falls at 10 P. M. The price of an orchestra stall is, as usual, five dollars.

PROF. WOLDEMAR BARGIEL, the well-known composer and director of the Meisterschule for Music, in Berlin, died on the twenty-fourth of February, aged sixty-eight years. Among his compositions are to be mentioned a symphony, two overtures, a suite, two trios, and pieces for the piano. He was a half-brother of the late Clara Schumann.

A PERFORMANCE took place lately in the new Kaufhaus Hall erected on the site of the old Gewandhaus in Leipzig. The performance was for the purpose of testing the acoustic properties of the hall, and proved satisfactory. The hall contains seats for 900 persons and 60 musicians. The decorations are simple and the pillars bear busts of Bach and Mendelssohn, and reliefs of Schumann and Wagner.

ABOUT thirty years ago, writes a Dresden critic, a Saxon count appealed to Rubinstein on behalf of a young Jew, needy, but highly gifted, and earning a scant living by copying music. The result was that through the generosity of the composer the struggling genius was enabled to develop his powers and finally to produce compositions which attracted the attention of the world. The young man's name was Carl Goldmark.

THE National Opera House of Paris has published a list of operas given there between January, 1830, and June, 1896. Auber is represented by 1193 performances; Halévy, by 1078; Gounod, by 1031; Adam, by 578; Thomas, by 469; Delibes, by 274; Massenet, by 222; Saint-Saëns, by 160. Among the Italians, Rossini had 1409; Donizetti, 1003; and Verdi, 721. Meyerbeer heads the Germans with 2603 performances; then comes Wagner, with 260; Mozart, with 227; and Weber, with 207.

DR. PAUL RIVERRA, of Munich, is the discoverer of a new treatment for certain diseases, known as the "Music Cure." The Doctor says: "It is not our purpose to advertise a cure for every ill of mind or body; we only purpose to cure diseases of a certain nature. The influence of music has this effect: The patient hears the pleasant sounds and does not experience pain while listening. We lay all stress on curing pain."

Wagner's music, since it is largely descriptive, is said to be very successful with nervous patients. Some diseases are said to require soft, low sounds, while others are best treated by loud, compelling strains. Composers should watch this closely. Shall we not some day hear of a "Headache Waltz," or a "Rheumatism Polka?"

B. M.—I take up your questions in their order.

1. How should a glissando be played when written in thirds and octaves?

In the first place, to speak in the manner of the old-time clergyman, I must premise that I think the glissando one of the cheapest and least valuable effects of the keyboard. It is, in fact, more native to the xylophone than to the piano. However, it has the authority of at least two great names which would be ranked not as virtuosos but as musicians, namely, Karl Maria von Weber and Ludwig van Beethoven. In the famous concert piece by Weber we find some superb glissandos, for the piece, though classic in form, has a decided leaning toward the showy. It is the scarlet poppy in our classic garden. The glissando in Weber's "Concertstück" is in perfect keeping, but the famous passage of ten measures toward the climax of the rondo of Beethoven's "Waldstein Sonata," which is written in octaves in two-measure phrases for the right and left hands alternately, should not be played glissando in my opinion, though certain eminent virtuosos have done so, but played one note in each hand continuously as Bülow recommended. As to a glissando in thirds, it is, on our modern keyboard, with heavy action and a deep dip, almost impossible. You might, perhaps, by dint of vast practice, learn to take a descending run with the right hand and an ascending run with the left hand by curling under the second and fourth fingers so that the nails shall fall on C, E, etc. As for the octave glissando, Tausig accomplished some miracles in that way by the extreme firmness and toughness of his fingers, but I think that double note glissandos are of little value even when both hands are free to execute them, and of none at all under any other circumstances. As a light and glittering declaration they are very well if they don't take too much time for practice. The glissando is only the sparkling froth on the crest of the musical wave.

2. How is a staccato note played with the thumb?

The thumb, strictly speaking, is a sort of sub-hand made to move at right angles to the other fingers. Its motions, therefore, are *sui generis*. It makes the staccato really only one way, that is, in the mode commonly named negative staccato. In this, the finger or thumb merely depresses the key, hammer-wise, then springs up as if elevated by a compressed coil. A slight daintiness of the thumb staccato may be obtained by an upward undulation of the whole hand, but this is more appropriate in chords than elsewhere.

3. What is the pronunciation of Menuet a l'Antique?

This is the French form of the phrase "Minuet in the ancient style." It should be pronounced, as nearly as I can indicate it by phonetic spelling, thus: "Maynooet a Lan-teek."

4. What can be done for a pupil who is in the habit of stammering over the keys?

In striving to cure your pupil of the fatal habit of stammering or musical stuttering, you must, first of all find the root from which this evil tree of stammering derives its offensive vitality. Stammering may come first from tremor of the nerves and this, again, is partly temperamental, partly hygienic. There are those (and a large percentage of music students belong to this class) whose nerve filaments seem to be out of proportion to the muscular fibers; such persons shift about restlessly, fidget, quiver, twitch, and are never at rest. Again, there are others who, from any one of a half a dozen sources of unwholesomeness in their mode of life, have shaky nerves. You may test whether stammering comes from either of these physical causes by asking the pupil to take a full tumbler of water and endeavor, with extended arm, to hold it so as not to spill a drop. A still severer test would be to hold between the fingers a teaspoon level full of water. If your pupil's nervousness is temperamental give her a large number of exercises such as these: Require her first to sit absolutely still, still as a stone, still as a statue, with the hands lying carelessly in the lap; then to hold the arm quietly in some extended position; then to stand without swaying, and if there are any mannerisms of face, hands, or form tear them out like weeds. In short, administer a little

dose of scientific physical culture. If the cause is hygienic, then consult a doctor at once. A pianist as much as a prize-fighter must be a healthy animal.

The other day one of my voice pupils who has much trouble with a veiled and breathy tone told me she was a dyspeptic. "Well, then," said I, "I must be your doctor as well as your professor. Dyspepsia is deadly to the voice." This need of perfect health is as imperative for the pianist as for the vocalist.

Now, if you find your pupil's stammering has its roots in the mind and not in the body, there again there are two main causes: indistinct, uncontinuous thinking, and fluttery, agitated self-consciousness. Clear and steady co-ordination of thought is demanded by music as much as by mathematics. Require your pupil to play short phrases of new music of about two or four measures straight through, regardless of mistakes. Even so simple an exercise as requiring from 12 to 16 measures in three-four or four-four time, to be counted aloud steadily without playing, or a series of common triads in dotted half or whole notes in various positions will be found efficacious. Thus, C E G, E G C, G C E, etc., each counted aloud, and each both attacked and quitted promptly, will give you an inkling of my meaning. So on, through a thousand devices of ever-increasing complexity, always requiring that a musical thought be followed straight through to the finish without break. If self-consciousness and the timid fear of striking wrong notes be the source of failure, nothing is better than the constant habit of playing concerted music, especially four-hand music for the piano. This takes away from the timid player the embarrassing sense of total responsibility, and also requires a steady pace of marching thoughts. In fact, the practice of concerted playing cannot be too highly recommended or too strongly urged; it is a specific cure for nervousness for timidity, for purblindness, and for self-conceit. I have been thus circumstantial, because stammering is the very worst vice of the pianist.

5. Suppose you are asked the simple question, "What is the theory of music?" how would you answer it?

The theory of music means that way of looking at music which treats it as a mental conception not as a physical perception. Theory usually includes the three branches: harmony or grammar, composition or rhetoric, and instrumentation or dramatic art, but it should be stretched and expanded to include esthetics, history of music, and such sciences as bear directly upon music, viz., as acoustics and the anatomy, physiology, and hygiene of the vocal organs.

6. Can the fourth and fifth fingers ever become equal in strength with the others? Does one ever acquire as complete control of the left hand as of the right one?

I do not think any such equality between the ten fingers can ever be attained in perfection. It is like the absolute equality of the vocal scale, an ideal to be aimed at rather than a tangible thing to be reached. It is said that Chopin had such an exquisite perception of differences in tone quality that he could tell each of the five fingers when he heard it. For all practical purposes we can school the fingers till they work as uniformly as good soldiers, and yet they never quite lose their individual characters and inclinations any more than those soldiers lose their personal characters as men.

MODERN MUSICAL DEFINITIONS.

Mr. Leonard Liebling, the "fighting critic," of Berlin, has formulated the following musical definitions:

Quatre-main playing.—Generally a test of strength.

Accompaniment.—Piano solo with vocal obligato.

Ad libitum.—Generally interpreted to mean, play as many wrong notes as you please.

Amateur.—One who gives points, never takes any, generally has money but never buys a concert ticket.

Appassionato.—Smash the keys, tear out the strings, and keep your foot on the pedal; if playing violin, throw down the instrument and stamp on it.

Bach.—The bane of music students' existence.

Base singer.—Often a misprint; should read base singer.

Beethoven.—The composer of the "Moonlight Sonata."

Technic.—A most unsatisfactory thing; if you have none, the critics jeer; if you have a great deal, they say you have nothing else; if you have a fair amount, they advise you to acquire more.

HAVE I TALENT?

BY LOUIS G. HEINZE.

THERE are several reasons for my writing on this subject. One is, that so many of you have an entirely wrong conception of the word talent. Should I succeed in convincing you of your mistake, I shall be satisfied. My main object, however, is to prove to you who imagine you have no talent, that you are not so poor as you think; to you who feel you have but little, that you may have erred, or that little can be made to grow into a great surprise to every one who beholds it, including the possessor; and, finally, to you who are credited with much talent, that a great responsibility rests upon you. But be your talent great or small in the world's estimation, I sincerely hope these words will be the means of encouraging you to do your utmost. Doubtless, my experience concerning this much misused word has been similar to that of many other teachers. How often pupils have said to me: "Had I talent I, too, would be willing to work."

I claim that every human being in a normal state as regards the five senses (and some who are deficient in this respect) possesses talent; whether this talent be great or small cannot be foretold with any degree of certainty, either by the person himself or by others. I reiterate, *you have talent*; how great it is, no one can tell; how great it may or will become, rests with yourself and circumstances. In certain cases where musicians ascribe talent to their pupils in the beginning of a musical career, they rarely, if ever, err, even though the scholar accomplish nothing to prove the assertion. Most glaring mistakes have been made by some of the greatest musicians in their statement that certain pupils had little or no talent. There are instances of artists of renown having examined pupils and advised them to give up the idea of becoming players of prominence. In cases where such poor mortals have had the courage to continue, under proper tuition, they have often proven the fallibility of the advice. A most peculiar idea concerning talent, according to some, is that it is a gift of so high an order that it enables the lucky possessor to be a brilliant performer without extraordinary effort on his or her part. It seems as though all that is necessary is to take lessons, "drum" a little at convenient intervals, and after a reasonable length of time expect the world to be the richer in having one more *great performer* who demands especial admiration on account of *great talent*. Such talents are of but little use to any one. What is most needed is *conscientious application*, which, combined with perseverance, is the greatest developer of talent known. It may safely be said that patient, plodding industry has often brought out talent the existence of which would otherwise have been unknown. This much is sure: *work* has frequently produced *wonders*, even where no talent was supposed to exist; the greatest talent has never accomplished anything of note without application. The conclusions are plain. Bulwer says: "What men want is not talent, it is purpose; in other words, not the power to achieve, but the will to labor." So, my dear friend, don't bemoan your fate, which, you think, has not endowed you with talent of a kind that most likely does not exist, but get down to *good hard work*. You will then, at least, accomplish your best, and may perchance find the talent, the lack of which you so much deplore.

"What we lack in natural abilities may generally and easily be made up in industry; as a dwarf may keep pace with a giant if he will but move his legs a little faster." With the application will come the love. Think not that talent is all, for "great powers and natural gifts do not bring privileges to their possessors, so much as they bring duties. The talents granted to a single individual do not benefit him alone, but are gifts to the world; every one shares them, for every one suffers or benefits by his actions." Alexander Hamilton once said to an intimate friend: "Men give me some credit for genius. All the genius I have lies just in this: When I have a subject in hand I study it profoundly. Day and night it is before me. I explore it in all its

bearings. My mind becomes pervaded with it. Then the effort which I make the people are pleased to call the fruit of labor and thought." Therefore, instead of sighing for talent, stir yourself, work! and you will find you can accomplish what others can. Not every one can reach the top of the ladder; but do not think, if you cannot be the best, that there is no use in trying at all. Should you not attain the heights to which you aspire [who ever does?] you can, by proper application, accomplish wonders; the height to which you can climb time alone can tell. I think you should feel that you have talent; how great it may become rests mostly with yourself. Consequently, it is your duty to make as much of it as lies in your power. There is no art, conscientiously studied, which gives the one who labors in its courts with love and enthusiasm such great reward as music. It is evident with the greatest perseverance we cannot all become artists, nor is this necessary. As I have tried to prove, failure to climb so high must not be attributed to the lack of talent; it may be due to several causes: lack of means or lack of the required time. But enough of this; for, if we could all gain the summit, I fear we should not consider the prize worth the effort. Remember this, however: that to understand and appreciate good music comes next to being a fine performer, and this is possible to all. What wealth of enjoyment, therefore, awaits you! How necessary it really is that every person should study music. It does not follow that every one must be a performer of the highest order or none, but all should make the effort to do their best. I believe with Hiller when he says: "I am convinced many persons who consider themselves unmusical would partake of the deepest impressions, if they would listen to good music and bring to it the earnestness which they are not wanting of in other things."

Let me say a few words on behalf of teachers. When you have selected your teacher, do not change, if you can possibly help it, even should you not comprehend the method he is using, for he most likely gives you and your work more of his thoughts than you imagine. If your progress is not what, in your estimation, it should be, first see that the fault is not with yourself, and that you are doing all you are told to do. Under no consideration allow yourself to be influenced by others in regard to teachers; change of teacher invariably means change of method, and of a necessity much to unlearn, even granting what you have accomplished has been good. Again, and for the last time, let me assure you that you have talent, and perhaps genius. See to it that you are just to yourselves. It is fitting that I close with those impressive words of Hawthorne: "In every human spirit there is imagination, sensibility, creative power, genius, which, according to circumstances, may either be developed in this world or shrouded in a mask of dullness until another state of being."

PECULIARITIES OF POPULAR TEACHERS.

BY E. M. TREVENEN DAWSON.

ONE of the prime requisites for a popular music teacher certainly appears to be *unpunctuality*. No self-respecting master who lays the least claim to popularity could venture, surely, to give a lesson less than ten minutes behind time,—twenty is more usual,—while, if he is extraordinarily popular, it may be even as much as a couple of hours late. Further than that it may possibly not be wise to go, and even that is better only occasionally indulged in, just to impress pupils with a due sense of his own importance.

I remember, for instance, one first-rate teacher* of the pianoforte, with a host of would-be pupils waiting their turn for a vacancy on his list, who took no private pupils, but was connected with a large music academy which shall be nameless. And I cannot recollect one single occasion on which his lessons were less than from fifteen

to thirty minutes after the appointed hour, except in the rare event of one of the students not putting in an appearance, in which case the next in turn would be taken, and by this means the rest of the lessons revert to their actual specified time. On such a day, woe betide the unlucky student who reckoned on the unpunctuality of his master! Once or twice in a term the multifarious engagements of the latter might make him, perhaps, an hour or two late; but this was nothing to one of his colleagues at the same institution. This one was also popular, though not to the same extent, as a teacher of the pianoforte, but *his* lessons were unpunctual to a degree, the unfortunate students being invariably kept waiting from an hour to an hour and a half, while on one memorable occasion the lessons were all *three hours* behind time. That was a little too much, and he lost at least one pupil, to my knowledge, because of this.

Besides being never up to time with lessons, it seems a recognized principle to altogether miss as many lessons of a course as you dare, only you must be exceedingly "run after" and popular to begin with. Otherwise there will be rebellion. Thus, I once knew a really good violin master at an academy who, owing to concert engagements, omitted to appear to give his lessons twice or thrice in one term; whereon the authorities promptly gave him his *congé*. While, on the other hand, a famous singing master at another musical institution was so notorious for missing lessons that it was said of him, "If you get three out of the 12 you may consider yourself lucky." This may have been an exaggeration; at the same time I have been told myself by one of his pupils, "I learn more of Signor— in *one* lesson than I should of any one else in 12."

Another principle almost universal among popular teachers seems to be, on no account to give undivided attention to a pupil. For instance, one eminent German musician would occasionally walk up and down the study-room eating sandwiches (presumably for lunch!) during a lesson, or carry on a lively conversation with a third person. Yet another much-sought-after master used to read the newspaper a great part of the time that a lesson (?) was going on, or even leave the room, to the great embarrassment of the pupil. *This* one, by the way, had the grace to set apart a special half hour for eating his lunch, but his tea was generally brought in during the afternoon and was partaken of in lesson time.

Apparently another desirable, although not universal, feature is some slight eccentricity, generally some harmless one of dress or manner. One violin teacher, for example, was never to be seen wearing any other than a *scarlet* tie. A certain singing master was invariably accompanied to the academy where he taught by a remarkably tiny toy dog with a bell attached to its collar, the "tinkle, tinkle" of which heralded its master's approach. There are also more objectionable eccentricities of manner, such as those practiced by an Italian singing master who frequently swears at his pupils, or rushes from the room in a rage; a violinist who alternates between this "swearing style" and affectionate, but still more embarrassing, moods, in which he calls his pupils "dear" and "love;" another famous singing master whose favorite tone is biting sarcasm—and so on.

But it would not do for third-rate, second-rate, or even all first-rate teachers, to rashly indulge in all or any of these little peculiarities. To do so safely, a teacher must first be really popular, and to that end it seems to be necessary (so far as one's experience is to be relied on) to turn out at least *one* distinguished pupil. Some eminent, or tolerably eminent, professional performer or singer must be known as the "pupil of Mr. So-and-So," as a rule, before Mr. So-and-So can expect to be run after, or afford to allow himself any of the peculiarities of popular teachers.

—"Work a weariness, an actual danger, forsooth! Those who say so can know very little about it. Labor is neither cruel nor ungrateful. It restores the strength we give it a hundredfold, and, unlike your financial operations, the revenue is what brings in the capital. It is not labor that kills; it is sterility. To be fruitful is to be young and full of life."—Gounod.

* N. B. It may, perhaps, be as well to observe that all the illustrations used are of popular teachers in London, England.

MOZART'S JOURNEY FROM VIENNA TO PRAGUE.

A ROMANCE OF HIS PRIVATE LIFE.

BY EDUARD MÖRIKE.

Translated for THE ETUDE by F. LEONARD.

V.

"I will tell you a story that you must know in order to understand a little plan of mine. I wish to give to the Baroness-to-be a souvenir of a very unusual kind. It is no article of luxury or of fashion, but it is interesting solely because of its history."

"What can it be, Eugenie?" asked Franziska. "Perhaps the ink-bottle of some famous man."

"Not a bad guess. You shall see the treasure within an hour; it is in my trunk. Now for the story, and with your permission it shall go back a year or more."

"The winter before last, Mozart's health caused me much anxiety, on account of his increasing nervousness and despondency. Although he was now and then in unnaturally high spirits when in company, yet at home he was generally silent and depressed, or sighing and ailing. The physician recommended dieting and exercise in the country. But his patient paid little heed to the good advice; it was not easy to follow a prescription which took so much time and was so directly contrary to all his plans and habits. Then the doctor made him still more uncomfortable with long lectures on breathing, the human blood, corpuscles, phlogiston, and such unheard of things; there were dissertations on nature and her purposes in eating, drinking, and digestion—a subject of which Mozart was, till then, as ignorant as a five-year-old child."

"The lesson made a distinct impression. For the doctor had hardly been gone a half hour when I found my husband deep in thought, but of a more cheerful countenance, sitting in his room examining a walking-stick which he had ferreted out of a closet full of old things. I supposed that he had entirely forgotten it. It was a handsome stick, with a large head of lapis-lazuli, and had belonged to my father. But no one had ever before seen a cane in Mozart's hand, and I had to laugh at him."

"'You see,' he cried, 'I have surrendered myself to my cane, with all its appurtenances. I will drink the water, and take exercise every day in the open air, with this stick as my companion. I have been thinking about it; there is our neighbor, the counsellor to the Board of Trade, who cannot even cross the street to visit his best friend without his cane. Tradesmen and officers, chancellors and shop-keepers, when they go with their families on Sunday for a stroll in the country, carries each one his trusty cane. And I have noticed how in the Stephansplatz, a quarter of an hour before church or court, the worthy citizens stand talking in groups and leaning on their stout sticks, which, one can see, are the firm supports of their industry, order, and tranquility. In short, this old-fashioned and rather homely custom must be a blessing and a comfort. You may not believe it, but I am really impatient to go off with this good friend for my first constitutional across the bridge. We are already slightly acquainted, and I hope that we are partners for life.'

"The partnership was but a brief one, however. On the third day of their strolls the companion failed to return. Another was procured, and lasted somewhat longer; and, at any rate, I was thankful to Mozart's sudden fancy for canes, since it helped him for three whole weeks to carry out the doctor's instructions. Good results began to appear; we had almost never seen him so bright and cheerful. But after a while the fancy passed, and I was in despair again. Then it happened that after a very fatiguing day he went with some friends who were passing through Vienna to a musical soirée. He promised faithfully that he would stay but an hour, but those are always the occasions when people most abuse his kindness, once he is seated at the piano and lost in music; for he sits there like a man in a balloon, miles above the earth, where one cannot hear the clocks strike. I sent twice for him, about midnight; but the servant could not even get a word with him. At last,

at three in the morning, he came home, and I made up my mind that I must be very severe with him all day."

Here Madame Mozart passed over some circumstances in silence. It was not unlikely that the Signora Malerbi (a woman with whom Frau Constanze had good reason to be angry) would have gone also to this soirée. This young Roman singer had, through Mozart's influence, obtained a place in the opera, and without doubt her coquetry had assisted her in winning his favor. Indeed, some gossips would have it that she had made a conquest of him, and had kept him for months on the rack. However that may have been, she conducted herself afterward in the most impertinent and ungrateful manner, and even permitted herself to jest at the expense of her benefactor. So it was quite like her to speak of Mozart to one of her more fortunate admirers as *un piccolo geifo raso* (a little well-shaven pig). The comparison, worthy of a Circe, was the more irritating because one must confess that it contained a grain of truth.*

As Mozart was returning from this soirée (at which, as it happened, the singer was not present), a somewhat excited friend was so indiscreet as to repeat to him the spiteful remark. It was the more amazing to him because it was the first unmistakable proof of the utter ingratitude of his protégée. In his great indignation he did not notice the extreme coolness of Frau Constanze's reception. Without stopping to take breath he poured out his grievance, and well-nigh roused her pity. Yet she held conscientiously to her determination that he should not so easily escape punishment. So, when he awoke from a sound sleep shortly after noon, he found neither wife nor children at home, and the table was spread for him alone.

Ever since Mozart's marriage there had been little which could make him so unhappy as any slight cloud between his better half and himself. If he had only known how heavy an anxiety had burdened her during the past few days! But, as usual, she had put off as long as possible the unpleasant communication. Her money was now almost spent, and there was no prospect that they should soon have more. Although Mozart did not guess this state of affairs, yet his heart sank with discouragement and uncertainty. He did not wish to eat; he could not stay in the house. He dressed himself quickly, to go out into the air. On the table he left an open note in Italian:

"You have taken a fair revenge, and treated me quite as I deserved. But be kind and smile again when I come home, I beg you. I should like to turn Carthusian or Trappist and make amends for my sins."

Then he took his hat—but not his cane; that had had its day—and set off.

Since we have excused Frau Constanze from telling so much of her story, we may as well spare her a little longer.

The good man sauntered along past the market toward the armory—it was a warm, sunshiny, summer afternoon—and slowly and thoughtfully crossed the Hof, and turning to the left climbed the Mülkenbaster, thus avoiding the greetings of several acquaintances who were just entering the town.

Although the silent sentinel who paced up and down beside the cannon did not disturb him, he stopped but a few minutes to enjoy the beautiful view across the green meadows and over the suburbs to the Kahlenberg. The peaceful calm of nature was too little in sympathy with his thoughts. With a sigh he set out across the esplanade, and so went on, without any particular aim, through the Alser-Vorstadt.

At the end of Währinger Street there was an inn, with a skittle-ground; the proprietor, a master rope-maker, was as well known for his good beer as for the excellence of his ropes. Mozart heard the balls and saw a dozen or more guests within. A half-unconscious desire to forget himself among natural and unassuming people moved him to enter the garden. He sat down at one of the tables—but little shaded by the small trees—with an inspector of the water-works and two other Philistines,

*The picture in mind is the little profile, well drawn and well engraved, which appeared on the title-page of some of Mozart's compositions, and which is unquestionably the best likeness that we have, not excepting those recently published.—E. M.

ordered his glass of beer, and joined in their conversation and watched the bowling.

Not far from the bowling-ground, toward the house, was the open shop of the rope-maker. It was a small room, full, to overflowing; for besides the necessities of his trade, he had for sale all kinds of dishes and utensils for kitchen, cellar, and farm, oil and wagon-grease, besides seeds of different kinds, such as dill and caraway. A girl who had to serve the guests, and at the same time attend to the shop was busy with a countryman, who, leading his little boy by the hand, had just stepped up to make a few purchases—a measure for fruit, a brush, a whip. He would choose one article, try it, lay it down, take up a second and third, and go back, uncertainly, to the first one. He could not decide upon any one. The girl went off several times to wait on the guests, came back, and with the utmost patience helped him make his choice.

Mozart, on a bench near the skittle-ground, saw and heard, with great amusement, all that was going on. As much as he was interested in the good, sensible girl, with her calm and earnest countenance, he was still more entertained by the countryman who, even after he had gone, left Mozart much to think about. The master, for the time being, had changed places with him; felt how important in his eyes was the small transaction, how anxiously and conscientiously the prices, differing only by a few kreutzers, were considered. "Now," he thought, "the man will go home to his wife and tell her of his purchase, and the children will all wait until the sack is opened, to see if it holds anything for them; while the good wife will hasten to bring the supper and the mug of fresh home-brewed cider, for which her husband has been keeping his appetite all day. Who, indeed, is so happy, so independent? He waits only on nature, and enjoys her blessings though they be hardly won. But if another work should be ordered from me—work that I would not, after all, exchange for anything in the world—why should I meanwhile remain in circumstances which are just the opposite of such a simple and innocent life? If I had a little land in a pleasant spot near the village, and a little house, then I could really live. In the mornings I could work diligently at my scores; all the rest of the time I could spend with my family. I could plant trees, visit my garden, in the fall gather apples and pears with my boys, now and then take a trip to town for an opera, or have a friend or two with me—what delight! Well, who knows what may happen!"

He walked up to the shop, spoke to the girl, and began to examine her stock more closely. His mind had not quite descended from its idyllic flight, and clean, smooth, shiny wood, with its fresh smell, attracted him. It suddenly occurred to him that he would pick out several articles for his wife, such as she might need, or might like to have. At his suggestion, Constanze had, a long time ago, rented a little piece of ground outside the Kärnthner Thor, and had raised a few vegetables; so now it seemed quite fitting to invest in a long rake and a small rake and a spade. Then, as he looked further, he did honor to his principles of economy by denying himself, with an effort and after some deliberation, a most tempting churn. To make up for this, however, he chose a deep dish with a cover and a prettily carved handle; for it seemed a most useful article. It was made of narrow strips of wood, light and dark, and was carefully varnished. There was also a particularly fine choice of spoons, bread-boards, and plates of all sizes, and a salt box of simple construction to hang on the wall.

At last he spied a stout stick, which had a handle covered with leather and studded with brass nails. As the strange customer seemed somewhat undecided about this also, the girl remarked with a smile that that was hardly a suitable stick for a gentleman to carry. "You are right, child," he answered. "I think I have seen butchers carry such sticks. No, I will not have it. But all the other things which we have laid out you may bring to me to-day or to-morrow." And he gave his name and address. Then he went back to the table to finish his beer. Only one of his former companions was sitting there, a master-tinker.

"The girl there has had a good day for once," he remarked. "Her uncle gives her a commission on all that she sells."

(To be continued.)

A CHAT WITH STUDENTS ON THE PURPOSE OF STUDY.

THERE are three classes of students, if I may broadly separate them according to their own intentions, or perhaps more strictly speaking their desires and expectations. First (confining myself to singers) those who are working for a "career," a public or professional use of their voices. Second, the student who "likes" music or "loves" it, and who would like to sing "for friends" or perhaps in some small semi-public entertainments, as an amateur. Third, the many students who study because they are required to or advised to, because they think it "a nice way to spend their time," or "good for the health," or one of a score of other excuses, rather than reasons for learning or trying to learn how to sing.

Just what to do with this latter class is a hard problem with teachers.

A really talented child may be forced into study with good final results. And also a careless trifle, who enters into a pretense of study, may, under proper influences, be awakened and a talent discovered which will some day show fruitful results; but to the mass of these purposeless pupils I will say "don't." Don't waste your own time; don't waste a teacher's time by a purposeless course of lessons, because it is fashionable or wholesome.

Singing is something so much more significant than a mere fad of social divertisement, so much more than a mere health exercise, or an occupation to fill idle hours; it is so much more than any or all of these, that to enter into any serious teacher's studio with such a mean idea of our splendid, aye, sacred, art, is a prostitution of intellect and spirit. So I say to all who are of this class, "don't!" There is a musical or quasi-musical employment for you and your class. There are the banjo, the mandolin, etc., which give opportunities for plaything-music, but the human voice, even in its least promising aspects, is worthy of earnestness and nothing less.

My talk here is particularly for the real student, for him or her who aspires to a "career" in art, for such as do not yet, but are willing to know the hard lines, rough paths, the labor of a "professional" student's life.

I wish to speak of but two things—to broadly name them. First, my student reader, your spirit; then, if that's rightly aimed, your body. In laying out your plans for the winter's study, you have decided upon, perhaps already engaged the service of your voice teacher, presumably one of whom you know and in whom you have sufficient confidence. You have counted the tuition cost in dollars; have you then taken into consideration the doctor's bill?

Again, as you have planned your work, have you taken "account of stock?" Besides the dollars you have laid aside for "expenses," what else do you bring to your teacher? These are vital questions.

Perhaps you think your vocal master a wizard, whose magic wand will be waved over you once or twice a week and, "presto," you change from anything into a singer. But your teacher, at the very best, is but little more to you than a sign-board or mile-post to the traveler; he can but "point the way," you do the rest, or if you don't, it will not be done. If then you go to your vocal master "for directions," see to it that what you bring to him is in trim for travel. See to it that you bring him a spirit "in tune," a plastic mind, and a healthy body.

The tuning of your spirit is, of course, a long process before it can be in perfect accord with all the possibilities of the profession, but in the beginning you can fix your aim fairly and determine to let no common thing stand in your way, and then if you will let yourself be guided (that means a pliable and plastic mind), your teacher's "pointings" will not be in vain.

But I am inclined to believe, judging from my own experience as a teacher, that very few of the many who begin vocal study have any idea of the effort required—just to say the physical effort required—for the accomplishment of any sort of an artistic career. You may think that it does not require much "muscle" for singing, but I must tell you that it does. You say that many professional singers whom you know or have heard do not appear to be strong. But I must tell you that if they are not strong they fail to realize all their possi-

bilities, and if they are nervous, weak, dyspeptic, and scrawny people they are not equal to the requirements of their profession, and their work will always be defective.

The singer's labors are exacting. He must possess great physical endurance; his nervous system, which is in constant tension, must be supported by a physique which is firm, buoyant, elastic, fitted for sudden extra strain or long effort. Weakness of any organic nature reflects at once upon the throat. The voice is quickly responsive to bodily condition; if you are well, physically and mentally, the voice will do its best; if you are physically languid, relaxed, or mentally distracted, the voice feels it. In other words, the voice depends upon the body and any system of voice culture which fails to take this into account is one-sided and insufficient. There must be complete harmony throughout, and there is nothing less than discord where the culture is lacking in physical development. Not only the moment of singing requires strength of body, but the whole process of study, and the final requirements of a public singer in the way of exposure in all weathers, enforced irregularity of living habits through travel, etc., all call for physical endurance.

As it is one of the greatest of human privileges to sing, so it is one of the severest of processes to develop one's self properly for a singer's career. In America a singer is expected to be as well fitted for polite society as her non-singing sister; she must have the same intellectual development; every item of personal power which ordinary mortals possess, the singer must also have, and beside all of this she must also be a cultured musician and possess a well-trained voice. There is no room before the public for half-equipped singers, no room for voices without intellect to guide them, no room for singers whose weak bodies call for sympathy instead of confidence. No; if you expect to fulfill a singer's mission, in this day of many vocalists, you must be a fully equipped man or woman, standing before your audience with instant and convincing personal power. No matter how small of stature, no matter how lacking in flesh you may be, you can and must command your listener's attention by a "presence" as mighty as your work. There are other signs of power than stature. Many little bodies have done great things, so without regard to your bigness of body see to it that you give it commanding power, for without it you will lack one of the greatest elements of success in your career.—Louis Arthur Russell.

A WORD OF ENCOURAGEMENT.

BY FRANK L. EYER.

THERE are many young teachers, we fear, striving along in the musical life, meeting with indifferent success, and wondering to themselves what is the matter. They have studied long and hard, have endured many privations, and, notwithstanding the fact that they seem, as far as mere knowledge is concerned, to be fully equipped for their work, yet they fail to accomplish their ideals. We would offer a word of encouragement to such.

The musical life is one a person has to grow into. After you have studied, after you have even graduated from some conservatory with high honors, it may be, there yet remains to learn a great deal before you can hope to meet with success in the musical life. These years of intense application, these years spent in acquiring musical knowledge, were but a preparation. Now must come the application of that knowledge; now must come the learning of lessons no teacher could ever teach you, lessons that only bitter experience can make plain to you.

The longer you live, the longer you teach, the better musician and the better teacher should you become. Every day of your life you should store away in your mind some new fact. Every day of your life you should solve some new problem which confronts you in your teaching experience. Leave not a doubt or a question pass you. Hunt it down, ferret out its answer, and do not grow discouraged or become hopeless if you fail to clearly disperse any of these mists which surround you. It takes years to solve some questions. The mu-

sical life is a life. By that we mean that it is a life separate and distinct from any other. You will have to live in it, think in it, dream in it, work in it, for long years before you can learn its mysteries. It has its lights and shadows. The bright side of it you will enjoy soon enough, but you will need courage to face its darker aspects, and it is here that you will learn the most.

We live to learn. That is one great fact that you should keep in mind, and there is yet another, and it is this: We learn to live. If we let these questions slip by us unsolved we miss a lesson, a lesson perhaps, which, thoroughly learned, would have shown us more beauty, or brought us to the feet of another great mystery, the solving of which would have meant a world of joy and happiness to us.

Do you realize what a life this musical life you are living in is? Do you realize what possibilities there are in it? Treading along in the footsteps of those great masters who have gone before us, sipping now from this flower and now from that, flippantly flitting like a butterfly from one blossom to another, tasting but the sweets, and avoiding all that is bitter. Are you one of this kind? We hope not. Learn what it is to live this musical life. Solve its difficult mazes, explore its dark caverns, examine the roots of its beautiful flowers. Thus will you become a better teacher, a better musician; thus will you put yourself into a position to win that success you fain would have.

And what is that success? To the most of us we fear it means but so many dollars. Do not put that estimate on it. There is no profession which pays so poorly as the musical profession. The sooner you recognize that fact the better it will be for you. The life itself must be its own reward. To surmount every difficulty, to learn every lesson, to solve every problem, to know as much about music and the musical life as Bach and Beethoven did, that should be the success for which you should strive. Any other is unworthy of you.

THE MUSIC TEACHERS' NATIONAL ASSOCIATION MEETING IN JUNE.

OVER 15,000 musicians are expected to attend this meeting in New York at the Grand Central Palace, from June 21st to June 28th.

The musical programmes will include piano and organ recitals, chamber and orchestral concerts, a concert of prize compositions by American composers, and one oratorio performance at which "The Messiah" or "Elijah" will be sung by soloists of note and a large chorus.

In addition to all this there will be an exhibition of the music trades of America, where everything used by a musician, from a tuning fork to a pipe organ, may be seen.

The Executive Committee offers \$500 to be divided in prizes as follows:

1. Seventy-five dollars for the best cantata, sacred or secular, with accompaniment of piano, organ, or orchestra.
2. Unaccompanied part-song, two prizes, one of \$50 and another of \$25.
3. Fifty dollars for the best string quartette.
4. Organ composition, two prizes of \$50 and \$25 respectively.
5. Pianoforte composition, two prizes, \$50 and \$25.
6. Violin composition, two prizes, \$50 and \$25.
7. Best song, two prizes, \$50 and \$25.

For full particulars of this prize contest and for other matters relating to the convention, address R. Huntington Woodman, 19 East Fourteenth Street, New York.

—The art of music is hardly one for a dreamer. It is an exacting art, and one which admits of only the most industrious form of leisure, to use a paradox. The idle moments of a musician are so few that they may be very easily counted.

—A composer to write a great work must be inspired with capacity for hard work and steady application. The gift to create a praiseworthy composition off-hand, as it were, must to a great extent have been acquired by the most strenuous application and unremitting perseverance.

GLEANINGS THRESHED OUT.

We teachers have many pupils who have no idea that life demands that we shall do things that are not in themselves agreeable. They have not yet learned that duty is of more importance than are their likes and dislikes. These pupils must be taught and made to realize, through their own personal experience, that there is a certain self-satisfaction in overcoming difficulties, and in conquering one's self, and by such overcoming they are cultivating that valuable element of character, self-approval. But there is a sure and certain compensation in making one's self do the disagreeable that turns the unpleasant into the enjoyable. This is well expressed by Dinah Muloch Craik as follows: "The secret of life is not to do what one likes, but to try to like that which one has to do; and one does come to like it in time." Why not set ourselves to trying this when doing the tasks that must be done? Why not make ourselves feel and believe that we do enjoy them and so win a victory over self? The self-approval resulting from such a victory would be a sufficient reward for our pains.

* * * *

The least valuable part of a good teacher's work is in hearing the lesson recited and showing how to practice the next lesson. Young minds must be enthused with a genuine love of the beautiful as it is found in music, if they ever become anything worthy of the time and opportunity, to say nothing of the cost of tuition incident to the study of music. Music is good, beautiful, and useful, but character and right views of life are of still more worth, and no one has greater opportunities for molding the character of the young than has the music teacher. The music teacher's influence is hardly second to that of the mother. And all of this can be done without "preaching," a word here, a seed thought there, here a little and there a little. Sympathy with child thought, interests, and doings makes it easy for the teacher to reach the springs of character in his pupils. *The American Friend* touches upon this work of the teacher as follows: "A bad driver will spoil a horse in a few weeks, but many persons fail to realize that the destiny of a boy is in the hands of his teacher, and that the unskilful teacher is as dangerous in a community as a blundering doctor. The true teacher, therefore, must have an ideal of life; he must be true to it himself, and he must know how to kindle his learners with a pure passion for excellence."

* * * *

Good taste is an element of character, not an accomplishment, such as is skill in scale playing, wrist action, or sight-reading. As we can cultivate a love of truth and make ourselves take an interest in things that are refined, and can grow to the point where we can enjoy moral and spiritual teachings, so we can develop taste. Taste is more spiritual than mental, more emotional than intellectual, yet its development depends on an active use of our brains and will-power. While all teachers feel the presence of taste in a pupil, or the want of it, perhaps, still few teachers value it sufficiently. The cultivation of a good and refined taste should be one of the principal efforts of the teacher. But good taste cannot be developed with the use of unworthy styles of music. Neither can it be developed by demanding the pupil to study music that he finds unmusical, music that is too much above his appreciation. If your plant stands six inches above ground to-night, it will not hasten its growth to pull it up and fasten it 12 inches above ground; it must take its own time for natural growth; so with the development of a good taste in our pupils. Carlyle says: "Taste, if it mean anything but a paltry-connoisseurship, must mean a general susceptibility to truth and nobleness: a sense to discern, and a heart to love and reverence all beauty, order, goodness."

* * * *

"A man only understands what is akin to something already existing in himself," says Amiel. Here is shown the necessity of giving such music as the pupil can find some pleasure in. But it does not do to give the pupil

music that is below his best appreciation. He must put forth active effort toward appreciation of the true and beautiful if he develops taste. This is the work of the good teacher, to lead the pupil to make the necessary effort, to induce him to put forth sufficient will-power to overcome momentary dislike for the sake of future good. But there is inherent in us a self-satisfaction, forcefully expressed by the bard of ancient times, Plato, when he says: "Herein is the evil of ignorance, that he who is neither good nor wise is, nevertheless, satisfied." The pupil must be led onward, until he can indorse Kingsley's pithy sentence, "We love the true, because it shows us how to find the beautiful." Good taste has in it a certain element of life—growth; it lifts up whatever it influences. Rightly considered, good taste is the teacher's greatest ally. If he hopes to have a truly musical community about him with all the delights and benefits that this includes, let him steadfastly go about developing good and refined taste in all that comes under his influence.

TEACHERS WHO SCOLD.

"I TELL you he scolds; doesn't he scold, though?" "Does n't she make us feel mean? I tell you when she gets through talking to you, you feel small; you feel as if you wanted to crawl through a hole in the ground." "Oh, he's just splendid; he just goes on; he is never satisfied until he makes somebody cry." "I just tremble when she commences her sarcasms; she can be the most sarcastic; can't she hurt, though; she's just lovely." "He's great, you know; he just makes fun of us, abuses us, tells us we are fools, idiots, never knew anything and never will; we can't do one thing all morning."

To any one with the least particle of educational instinct this piece of senseless bluster, affected by some teachers with a view of being unique, bizarre, peculiar, and so getting a "griffe" on the pupils, is most ridiculous.

Not more so than the sublime admiration with which it is received by the blinded pupils, who seem to be assured by such that they are receiving instruction from the great and exceptional heroes of the day. Like the congregation whose priest preached in Latin, they feel then that they are getting the worth of their money. It never occurs to them for a moment that they need not take all this wordy stuff. They do not reflect that being called an idiot and a fool does not teach anything, or even prepare the mind to receive it; that a tirade of sarcasms only wastes precious time; and that bright and spirituelle scoldings and mockings in no way, shape, or manner ever pushed any pupil on one-half inch in the road toward art perfection.

It must really seem to the thoughtful that a studio is the place where the pupil goes to learn that which she does not know. If she already knew it all, where would be the necessity of putting herself in the hands of a teacher at great expense of time and money?

If a student is found lacking in certain things, why not take her quietly aside and tell her so, and arrange means at once for the acquiring of those very things? If for want of a sufficient modicum of gray matter in the head, if by chance in the anxieties in regard to yearly studio expenses, one or two real idiots do slip into the classroom, there are just two things to do; keep them hanging on as expense manikins, to help warm and pay studio rent, or, if the task exceeds patience, send the poor creatures home or to some other teacher, and replace them by some of the scores who are hanging on the outside door-knob clamoring for admission. It is really not right to keep them there announcing their natural malady from time to time to jeering comrades.

In case certain lacks are found common to a large number of the class, and if the teacher loves to talk, better take one hour of one morning each week and address those minds calmly and judiciously on those wants, the necessity of overcoming them, and the best and most practical manner of supplying them. This would take but little time from actual throat work, compared with the disturbance and agitations of classroom work through scoldings and tears.—*Musical Visitor*.

RUBINSTEIN'S "BASKET OF THOUGHTS."

A LATE number of the journal *Vom Fels zum Meer* contains a selection from Rubinstein's literary remains. Mr. Hermann Wolff, in a preliminary note, states that Rubinstein kept these papers in his desk because he knew that he could never change opinions once formed, and did not want to engage in any controversy. Here are some of these thoughts:

People send me poems to set to music. This seems to me like sending one a girl to fall in love with. One happens to read a poem, it touches one, and then one sets it to music. One happens to see a girl, she pleases one, and one falls in love with her. But both spontaneously, not by command.

* * * *

What is poetry? It rhymes, but is not so. What is truth? It does not rhyme, but is so.

* * * *

I prefer a society of ladies to a society of gentlemen, and yet I prefer a forest to a flower-garden.

* * * *

There used to be little concert halls and great artists; now we have great, magnificent halls, but—

* * * *

I once intended to write a composition entitled Love, Theme, and Variations, but I gave it up, because when I was young I might have found the theme, but had not experience enough for the variations; now I might write the variations, but cannot find a theme.

* * * *

An artist who gives a concert wishes to learn the judgment of the public on his performance. The easiest way would be instead of charging the public for admission, to ask them at the end for such contributions as they thought he deserved. This would be a test of the applause, and would check the flood of concerts.

* * * *

When musical thoughts are lacking, then the leit-motiv comes in handy.

* * * *

A good rendering of Lieder is difficult. The French have an admirable phrase *dire la romance*. How often do we not meet singers who in a Lieder rendering make it their chief task to display their vocal resources.

PRIZE ESSAY COMPETITION.

WE will distribute \$90 in prizes for contributions to this journal. There will be no restriction as to subject, except that essays be in line with the character of the journal. We do not desire historical or biographical matter. The prizes will be as follows:

First prize,	\$30
Second prize,	25
Third prize,	20
Fourth prize,	15

Competition will close May 1st. The essays will appear in June issue.

The judges will be the corps of editors of THE ETUDE. The length of an essay should not exceed 1500 words. A column of THE ETUDE contains 675 words. The competition is open to all.

ANY of our subscribers having the following back numbers of THE ETUDE: Feb., 1890; March, 1890; Dec., 1890; Feb., 1891; Oct., 1891; Dec., 1891; March, 1892; April, 1892; May, 1892; July, 1892; Sept., 1892; May, 1893, and wishing to dispose of them, we will offer double the price of a single copy; that is, 30 cents for each number.

In forwarding them to us put full name and address on package that proper credit may be given.

Letters to Teachers.

BY W. S. B. MATHEWS.

"I see there are two Wieniawskis, a Joseph and an H., and each have written a concert waltz. Which is the composer of the celebrated waltz?"

"In Godard's 'Second Mazurka' should not the second and third measures be played rubato? E. P."

Joseph Wieniawski is the author of the popular waltz which is so much played.

They should.

"When the first movement of Chopin's 'Fantaisie Impromptu,' op. 66, has been practiced separately, how would you teach a pupil to put both hands together?"

"Can you tell me of some exercises similar to Plaidy's 'Technical Exercises' with only about half as many in each section? A. G."

Take a half measure left hand alone several times over and over, then a half measure on the right hand alone several times over, then start the left hand again, play the same half measure over and over and when it is played two or three times join in with the right hand. Be careful that they begin together on the beat, but do not pay any attention to the relation of the two hands within the beat. Each hand minds its own business and plays evenly. The right hand four notes, the left hand six notes, two triplets in the same time. A few experiments of this sort will soon give the pupil the correct way. You will observe that, contrary to the usual rule, this piece is easier to play fast than slow. You cannot play two hands in uneven motion together slowly until after you are quite advanced, so in working up this piece the two hands together, you begin by playing rather fast and later on you learn to play them slower.

The best exercises in the place of Plaidy's will be Mason's two-finger exercises in broken thirds and the arpeggios.

"Having read with much interest your 'Questions and Answers,' in THE ETUDE, I wish to ask a few questions myself. I have a very talented pupil twelve years of age. Her technique is excellent. She has just finished 'Czerny's Pianoforte Studies' (German), vol. I and taken up vol. II. She is studying 'Heller's Piano Studies,' vol. II. She plays such pieces as B. Godard's 'Second Valse,' 'Tarentelle,' by A. Sartorio; 'Water-scenes,' by E. Nevin; 'Fantasia No. 18,' Joseph Haydn. One of Mozart's and one of Beethoven. I have forgotten the numbers. Chopin's Mazurka and one nocturne, Chopin.

"The question is, what shall I give her for further instruction? I mean by that, pieces as well as études. I find it very hard to select the right kind of music. Her artistic nature is well developed and she plays with the technique and expression of a much older person. What octave studies do you recommend for the beginning? I have used Turner's, but think them too difficult for the beginning. The hand of the pupil is too small, therefore octaves are hard for her to strike clearly if played fast.

"I hope I have not asked too many questions and shall look anxiously for a reply in the next number of THE ETUDE. G. V. T."

I think you would do well to put her in the fourth or fifth book of the "Standard Grades," and at the same time let her begin to use the poetic pieces in my second book of Phrasing. For brilliant pieces the publishers will send you a list to select from. I think the fifth grade will be better for her probably than the fourth.

I think the exercises Nos. 11 to 24, upon the first two pages of Mason's fourth volume, if transposed into several different keys, will be sufficient. Take then one key to each lesson.

"I don't want to impose on your willingness to help inexperienced teachers, but I will be very grateful if you will clear away some of the mist in my mind concerning the teaching of the minor scales.

"1. In which grade is it best to introduce the minor scales? Would the third grade be too soon, providing the major scales are thoroughly understood?"

"2. Which minor form shall I teach—natural, melodic, harmonic, or must all be learned?"

"3. Shall I insist on having them as thoroughly practiced as the major scales; that is, in similar and contrary motion and with the various touches, clinging legato, mild staccato, and finger elastic?"

"4. In teaching a minor scale, is it better to teach it independently or keep in review the major scale to which it is related?"

"5. Shall the chords in the minor keys be written and

named as for the major keys? Tell me all about it please.

"6. After a pupil (age thirteen, grade eight in public school) has done fairly good work in successively Loeschhorn's ops. 84, No. 1, Mathew's Introduction, and Book 1 of Phrasing, with some additional Heller studies, what shall the next step be? Is it too soon for a Bach Invention? If it is not too soon which one shall I give first? Shall I insist that it be committed to memory?"

"7. When a pupil has reached this point, and has at regular daily work two-finger work, scales, and arpeggios (Mason) is other technical work necessary, such as Behrens or Czerny?"

"8. In what grade will it be safe to trust a pupil of ordinary appreciation with a little Beethoven? Or would I better leave him entirely for some teacher who knows enough to teach without having to ask so many questions?"

"9. What shall I do with a pupil who has infinitely more faith in the efficacy of papa's bank account than in the daily practice hour? who will blandly observe that 'she forgot to take her music from the carriage back' and then will tearfully protest that the reason she does no better is because her lessons are 'so easy!' that she 'can play them off at sight' and that 'discourages her' so 'she just does not feel like practicing' and 'mamma thinks so too!' Now what shall I do? crush her budding self-appreciation by iterating and reiterating the grim truth, or give her something entirely beyond her with a view of convincing her? She reads readily and I fancy that the 'reading them right off at sight' is about as deep as she ever goes in practice. I am afraid I have asked more than my share of questions. L. J."

1. The third grade, in scale of x, will do very well.

2. You will find that the harmonic minor is the one to be first studied. It contains the skip of a tone and a half which is most excellent practice. Do not teach the natural at all.

3. Theoretically, you should; practically, you cannot, because pupils in school have so many other things to do that if you carry the scales out in the way you indicate it means that the entire technical practice for several months will be given up to scales.

4. I think it would be well to play a major scale and a minor scale from the same tonic, because they are fingered alike; i. e., C major, C minor, G major, G minor, etc.

5. The chords in the minor scale are named as in the major—tonic, subdominant, etc. See work on harmony.

6. I think you would do better in my "Graded Studies" than to use whole books by one author. The pupil whom you mentioned is ready for the fourth grade, the second book of Phrasing and Bach Inventions. I think you will find the first fourth and eighth inventions in the "Standard Grades." Those are the ones I would use first. Better have them memorized. This, also, will tend to reduce conceit.

7. No other technical work is necessary beside Mason's. You get the same results in better form from the use of good pieces with running finger work, such as the Chopin "Impromptu in A flat" and easier things.

8. I think you would do better in introducing a serious pupil to the works of Beethoven to use selected movements only. Those in an album of Beethoven's pieces which Presser has published, I think are the best for the beginner.

9. It is a question what to do with a pupil such as you describe. It might be well enough to let her worry for a time with a piece far above her, and when she begins to realize the hopelessness of her task, give her something pleasing and within her ability to play. Endeavor to get her mind away from the mere playing of the piano, by interesting her in the beauties of musical form, harmony, etc. This might lead to better results.

"What shall I do for a pupil whose knuckles of the fourth and fifth fingers sink in, then when a key is struck they bulge out? There seems to be nothing to keep them in place."

Have her practice the two-finger exercises with arm touches and elastic touches, and, if you like, a few five-finger exercises. When you get the hands strong they will stay up in shape.

"In the first-grade pieces for pianoforte-classical there is one by Beethoven—allegretto from the 'Seventh Symphony,' and it says, 'in the key of A major'; how can it be? There are neither sharps nor flats in the signature. In the same piece there are tied tones with staccato dots over each tone. How are these to be played? is the last note to be struck, or tied to first note as marked in piece? What is the meaning of such marks? What is the difference in the old way of striking octaves and Dr.

Mason's 'flail touch?' they are both to be struck with loose wrist. Is harmony a part of the lesson?—I mean are teachers making it a part of the regular lesson now, and if so, do they include small children?—it would seem uphill work to teach it to small tots. O. R. K."

This piece is in A minor, but the Symphony from which it is taken is in A major. The notes with slurs and staccato dots are played slightly detached. There are two differences in the way of striking octaves. In Mason's way the wrist is held more loosely, and the impulse comes from further back. In the conservatory way of playing octaves the arm is held entirely still, and the hand is moved upon the hinge at the wrist. The result of this is a tension on both sides of the wrist, and, consequently, a starchy and small tone. A certain amount of harmony instruction is now included by teachers. This in the earlier stages amounts merely of teaching the chords in learning the piece.

"Do you think an intelligent teacher can thoroughly understand and get all the movements exactly correct in Mason's 'Touch and Technic,' without oral instruction? At what stage of advancement would you begin to give it to a pupil? Is it necessary or best to give the preparatory touch and technic to young pupils before putting them in Mason's? Is it best to begin to work from the fingers up or from the shoulder down in developing the technic, especially in children? I have always worked on the fingers more than anything else, and almost to the exclusion of everything else, as I was taught that way. I believe now that all should be equally developed, as the perfection of any one touch depends on the proper development of all the others. M."

I took up the question of the Mason exercises without personal instruction last time, and you better refer to the issues for March. I would begin the two-finger exercises and arpeggios with beginners. I do not think the preparatory book is necessary, but you should teach the exercises at first by rote, and later on have them get Dr. Mason's book. I think you will do better to begin with the free arm touch from the shoulders, but the finger touches and hand touches come immediately, so that within three lessons all of these parts are properly related. If the work is done a long time with the fingers, at first there is a tendency to stiffen them.

"What are the correct names for the pianoforte pedals if not 'soft and loud pedals'? An article in THE ETUDE describes the right-hand pedal as the damper pedal; if that is so, then what is the left-hand pedal called? We in Jamaica term the left pedal the soft or damper pedal? Kindly give the pronunciation of Liszt. S."

The so-called loud pedal is, properly, the damper pedal; the other is the soft pedal. Liszt is pronounced "List."

"1. Should the first note of a musical phrase always be given with the hand touch?"

"2. Please describe the use of the thumb in playing Mason's two-finger exercises, especially in finger elastic and up-hand touches."

"3. In volume I of Mason's 'Touch and Technic,' first moderato form, No. 4, is the hand touch to be given the first time following the rest, with legato and mild staccato touches on the second note? If not, how play the exercise? A. W."

1. It may or may not.
2. In playing the last tone with the thumb, bend the first joint.
3. The exercises are played as you describe.

—What perfume is to the flower, so is individuality to the musician. It is individuality that raises the artisan to the artist, that makes each artist shine in his own light—in short, it is the one inalienable quality without which pianistic interpretation would soon become devoid of all interest save that based on mechanical perfections.

She had a voice like a siren, and when she sang—

'Mid play sure, and pal aces, though heam a Rome,
Be it averse oh wum bull there' snow play sly comb—

there wasn't a dry eye in the room.

Timmins.—Can your daughter play the piano?

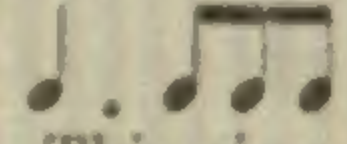
Robbins (wearily).—I don't know whether she can or not, but she does.

HOW DO WE LISTEN?

BY ANNA HORTON SMITH.

THE conscientious person buys his ticket, "plays over" each number, then with his sonatas and études under his arm wends his way to the concert hall, gives a superior look to those who are not of the elect—that is, those who brought the music in their heads, or left it at home—opens his sonatas, turning page after page in the most diligent manner. Finally, how virtuously he closes his books and how greatly he is benefited by that which he did not hear, for, of course, in case of repetition or non-repetition he loses his bearings, and spends the remainder of the time in trying to find them.

Certainly previous preparation should be made; but how? First, there should be a clearly definite object. Is it to hear, not the music, but a celebrated artist; to be amused, to be fashionable; or to become familiar with great works, thereby broadening the intelligence and refining the taste. A mental reading of each number is better than "playing it over," and for those of defective memory a certain small amount of memoranda is advisable, provided they are intelligible, which is seldom the case. As one sees the general outlines of a painting before the details, so should be seen the music picture. Form, motives, and their development, rhythm, harmonic structure—with these in the mind's eye one is enabled to hear more intelligently.

Suppose the opening number is a suite—MacDowell's First will answer. In referring to the mental photograph, one sees that the prelude is of a single form, with a short introduction and coda—that the melody in the bass voice is built principally on the rhythm  with an accompaniment of delicate velocity. This view is most superficial, but it is a beginning, and the listener will not be long in ascertaining that the more accurate the acquaintance with the building, the greater the appreciation.

It is the part of wisdom to place one's self in the state of receptivity, to banish all outside interests, to entirely ignore one's surroundings. In short, to have a clear, sensitive surface for the musical impressions.

Frequently during the interpretation of a fine movement the listener has been brought low by seeing the concert master endeavoring to flick a persevering fly from his nose, or the man at the drums savagely scratch his bald head; or possibly the august conductor himself is afflicted with a refractory collar. The transitoriness of human exaltation is extremely painful to contemplate. The benefit to the audience would be of inestimable value, if the performers, in one sense, were "out of sight"; but, as this is not the case, if the listener desires to abstract himself, let him close his eyes, and he will find more than one kind of harmony in his environment.

In all probability, after a certain proportion of the numbers have been given, the listener becomes more or less satiated. At this point the prudent one will fly away if he wishes to be at rest, as he has been notified that he has absorbed all he can assimilate. Let him enter his silent room, and "live over" that which he has received, and in these moments of quiet retrospection, hearing the voices speaking to him "of things which in all his endless life he had not found, and shall not find," filled with noble aspirations and passionate yearning, for the time being dead to his own insignificant terrestrial personality, and becoming one with the living universal power of good.

THE RING-FINGER.

BY WM. C. WRIGHT.

IN this article it is not proposed to discuss surgery as a means of liberating the ring-finger, but rather the need of more careful *drudgery* to make this clumsy digit highly useful. Hardly a point of piano technic is more often neglected than the thorough education of this little member. I shall not assert whether this fault is more attributable to teacher or to pupil, but observation shows it to be very common.

There were authors, like Bertini and Herz, whose early writings set the example, in chords and arpeggios, of using

the middle finger of the right hand on E in the combination G C E G, and the middle finger of the left hand on E in the combination C E G C—in these and all analogous chords bringing the three outer fingers on contiguous keys. The best writers do not now finger in that manner, and the studies of Bertini have been revised to correct the faulty fingering of early editions.

In teaching I have found it useful to tell pupils to leave a vacant key between the ring and little fingers in chords that compass an octave, especially the four-note chords and in the arpeggios founded on them. Of course, passages will occur where the rule may be departed from for the easy execution of succeeding notes, as in the single treble notes G C E G F E D C, where the middle finger should be placed on E. Exceptions like G D F G in the right hand and C D E F C in the left hand are too obvious for comment.

There are combinations, like G C E-flat G or C F A-flat C, where the middle finger on the black key seems preferable, but by a little concession the rule as to the vacant white key between the ring and little fingers may be deemed sufficiently in force, because in such case the ring-finger easily hovers over the white key next above the black one, and such key would be properly taken by the ring-finger were there no flat in the combination.

A very common and possibly more excusable omission of the ring-finger may happen in chords like G B-flat E-flat G, especially when the extension of the little finger is so great for small or stiff hands that one seems almost compelled to place the middle finger on E-flat to avoid striking both G and F with the little finger. This difficulty can, however, be outgrown by practice, and I would advise all students, especially in arpeggios like D F B-flat D, treble clef, G B-flat E-flat G, treble clef, C E-flat A-flat C, treble clef, F A-flat D-flat F, treble clef, to use the ring-finger of the right hand on the third note of each combination and, as soon as possible, strike the chords with the same fingering.

There are analogous positions in the left hand, like B D-sharp G-sharp B, D F-sharp B D, E G-sharp C-sharp E, A C-sharp F-sharp A, where the ring-finger is to be applied on the second note of each combination, even though two vacant white keys occur between the ring and little fingers, as in the above right hand chords.

The ring-finger is to be mastered, not by violence, nor by long effort at one time, but by frequent practice, and especially by scrupulous heed of the marked fingering of all good studies and exercises, and by giving attention to it in all piano work.

Attention to the proper use of the ring finger is of great importance, and will repay the care and effort bestowed upon it. The ring-finger itself will become more manageable, the extension between it and the little finger will soon become more easy, and the little finger will grow stronger and more pliant. The weak side of the hand will be toned up, and the entire hand given an equilibrium that will increase grace of action and power of execution.

Without claiming anything new in the presentation of this subject, I cannot but think that the matter requires a more thorough attention and enforcement than in very many quarters it seems to receive.

HEARING COLORS.

KAROLUS WAHLSTEDT, of Hamburg, Germany, has the following to say in the *Oesterreichische Musik und Theaterzeitung*, on "Hearing Colors": "It is an undisputed fact that many people associate tone with color. As is always the case, this sense of perception is more acute in some than in others. For instance, a lady of considerable musical attainment claims to see light orange whenever she hears music. Lombroso has written at length upon color in music, but with all his investigation did not come to any definite conclusion as to the cause thereof. My own observations are somewhat as follows:

- | | |
|--------------------------|----------------------------|
| "D major, military blue. | "B flat major, orange. |
| "E major, pure white. | "D flat major, deep black. |
| "F major, light brown. | "E flat major, violet. |
| "G major, meadow green. | "F sharp major, old gold. |
| "A major, scarlet. | "A flat major, dark blue. |
| "B major, light blue. | |

"C major has, however, never awakened, in me, any sense of color, and, therefore, I am unable to assign to it a specific character. To me it is the 'musical maid of all work.'

"These colors are most perceptible when the music is rendered by wind instruments, or by a full orchestra; but the same effect is conceivable, although not nearly so distinct, when the piano is played in the middle register. When playing in the treble of that instrument all color-character is lost. A chromatic scale played rapidly, on the violin or clarinet, brings before my mind all colors of the rainbow.

"From the above table it is evident that certain tones are especially adapted for certain uses. For instance: I couple D major with chivalry and victorious rejoicing, as also A and B major (red and blue). With E, innocence and tenderness. G major is especially adapted to describe pastoral scenes; D flat major to express grief or funeral music, as is also A flat. The colors of these tones, deep black and dark blue, are, to me, most distinct in this connection. F sharp major has a rich golden color, and is, therefore, appropriate for parlor music. F, B, and E flat, the middle colors, are most adaptable for dance music. These are, on the whole, my ideas in this connection, which have been considered sound by many fine musicians to whom I have submitted them. Numerous examples could be cited from the works of the great masters, but that would lead us too far here. I only wish to mention that especially the symphonies of our tone-heroes, to which Brückner belongs, offer an almost unlimited field for convincing research in this direction, and every musician to whom this question is of interest can readily find examples therein.

"It is most difficult to explain this hearing of colors, and, as already stated, Lombroso does not come to any definite conclusion. My own idea is that tone and color has at some time been so closely allied that it left an indelible impression upon the mind's eye, in consequence of which, whenever the same tone is heard again, the same color recurs to the mind, and thus to the living eye. As an example, I would mention the overture to Weber's 'Oberon.' Note the martial character of the music,—it is genuine, victorious rejoicing. The impression of the overture upon me (although unconsciously), may have been such that for all time the tone of D major will bring to my mind the knights in military blue, and the same holds good in Chopin's 'Funeral March.'

"At any rate, the composer must, consciously or unconsciously, know what character or color to assign to the different tones, otherwise he will be incapable of producing anything characteristic. If a piece or song is transposed into another key from that in which it was originally written, it loses its innate character. As the painter distinguishes between his colors, so must the tone-painter distinguish between his colors or tones if he wishes to be original. F sharp major is not adapted to dance music, and A major, to my mind, is not especially apropos for a funeral march."

—According to Jean Kleczynski, the following are the chief practical directions as to expression which Chopin often repeated to his pupils: "A long note is stronger, as is also a high note. A dissonant is likewise stronger, and equally so a syncope. The ending of a phrase before a comma or a stop is always weak. If the melody ascends, one plays crescendo; if it descends, decrescendo. Moreover, notice must be taken of *natural* accents. For instance, in a bar of two, the first note is strong, the second weak; in a bar of three, the first strong, and the two others weak. To the smaller parts of the bar the same direction will apply. Such, then, are the rules; the exceptions are always indicated by the authors themselves."

—Nowadays one listens to music not to enjoy, but to criticize.

—Music teachers should not only take a little needed rest now and then, but they should insist that their pupils stop practicing the moment they become fatigued. They can then go on with renewed vigor and take a real interest in their work. Both teachers and pupils must not be overworked in any way. It is well to be ambitious, but one must not exert himself too much in any one direction.

The Musical Listener.

DURING this early spring season, when the cities of New York and Boston, in particular, are exposed to an inundation of song recitals, the Listener's mind has, perforce, turned to the inestimable value of a good accompanist, and has been led to dwell upon the importance of that department of musical education.

For many years it remained a mystery to me why some of the most excellent pianists were incapable of playing a simple accompaniment acceptably for any solo instrument. My bewilderment was enhanced upon hearing a first-rate composer of songs almost ruin the performance of his own compositions sung by a celebrated singer, merely by playing a wretched accompaniment.

By degrees I solved the mystery to my own satisfaction, and was confirmed in my own ideas the other day by one of the best accompanists in America. In reply to my question, "What is the secret of good accompanying?" she replied with a smile: "The acceptance of the fact that one is of secondary importance in the performance. There are three kinds of accompanists, the bad kind, the willing kind, and the good kind. The bad kind may be a splendid pianist, but when he accompanies he spoils everything by trying to interpret according to his own ideas, instead of following the interpretation of the singer. In that word *following* lies the whole secret. I make a point of lagging almost imperceptibly behind the singer rather than driving on in advance of her. Few singers or other solo performers have an invariable interpretation of any one song, therefore I am kept on the *qui vive* for the subtle differences they make at every performance. At such times, if I am not following—literally *following*—them they go one way, I another, greatly to the detriment of the musical intention."

"How did you happen to take up accompanying as a profession?" I asked.

"I was always what might be called a vocal musician," she replied. "The pure cantabile appeals to me greatly. I wish I had a voice. Early in my career I faced the truth, that many could play as well as I, but few could accompany as well; so I turned my entire intelligence upon perfecting the thing I was sure of in myself, and now have the satisfaction of knowing I fill a long vacant place. I have the keenest satisfaction in reading the noble Schumann, Schubert, Brahms's songs with some of the most artistic song reciters our country affords. I study all of the great songs by myself closely and at length before I try them with a singer. At a first rehearsal I simply play the notes, following along in pursuit of her, feeling for the song. This I impress myself with, so that if I am given no second rehearsal, by the time of the recital I have learned the song, or songs, from her standpoint of interpretation. It must have been a joy to have sung to Mendelssohn's accompaniments. He was the vocal musician *par excellence*."

"By the willing accompanist I mean the person who would do the right thing if he knew how. Singers are of small assistance in helping one on to the right road where there is no instinctive knowledge within one's self. They know what they want but can't tell it. Most of the singing teachers have accompanists, some of whom have come to me for lessons. I say to these girls, 'First of all learn to follow; secondly, remember that the time of a song is not kept up to the tick of the metronome; thirdly, that whatever the singer does is right so far as you are concerned, no matter what your own private opinion may be.' When they learn to practice these rules they are good accompanists, provided they read well, have a fair execution, and considerable sympathy."

This lady has the gratification of knowing that what she does is well done. She is in great demand and makes a good living by this kind of work and the piano-forte teaching she does.

In my own opinion the chief fault with piano people when playing accompaniments is an egotistical tendency to lead off, not an incapacity to follow. That they could follow if they would is shown by the exquisitely humble attitude Emil Pauer and his great body of men take when accompanying a solo performer with the Boston Symphony Orchestra. A great singer said to me

once, "It is a positive inspiration to sing with the Boston Orchestra. Mr. Pauer gives such a splendid support."

That is the word—support.

The true accompanist supports, but never leads.

* * * *

The Listener wonders how many really intelligent people would find unadulterated pleasure, benefit, or instruction out of a Shaksperian tragedy were they to attend a performance of one whose plot they knew nothing beforehand, and which was given in a foreign language with which the aforesaid people were unacquainted.

This is precisely the attitude the majority of people take toward Wagner's musical dramas. "Tannhäuser," "Lohengrin," and "The Flying Dutchman" tell their own story pretty well, but the Listener confesses that were he to attend any opera of the trilogy or "Tristan and Isolde" or "Parsifal" without some previous knowledge of the dramatic *entente*—in ordinary parlance, the plot of the play—and knew not one word of German, he would hardly expect to be inspired, in fact, hardly edified.

People ought to prepare themselves for Wagner in a literary way—read the "Nibelungen Lied" in translation, if in no other way, or study librettos—before trying to understand heroic love and soul tragedies sung in a foreign language conveyed by tonal progressions unfamiliar and startling to the novice.

To illustrate the point I am talking of let me tell you about a most intelligent man's first hearing of "Tristan and Isolde." Although not professionally musical, he has the true artist's instinctive appreciation of beauty in every recognizable form. He is immoderately fond of grand opera and symphony concerts, but it so happened that up to this winter he had never heard a Wagner opera. For several months previous he and his wife revelled in the prospect of hearing Lilli Lehmann sing "Isolde," as they had been told no one else could do it.

I asked my friend if he knew the legend of "Tristan and Isolde" and in my heart of hearts felt him doomed to disappointment when he admitted ignorance of even the outline of the story of passion. They went to hear "Tristan and Isolde."

He was extremely reticent about expressing an opinion afterward. I insisted, whereupon he broke out with, "Well, I suppose I show bad taste and all that, but the truth is, if they had n't made so much noise on the stage I should have gone to sleep. The opera seemed to be made up of climaxes."

I have not a doubt but this would be the honest opinion of hundreds who affect a Wagnerian enthusiasm they never honestly feel. Mind you, I have no desire to detract from the value, beauty, and power of the wonderful musical dramas by this illustration. To the contrary, my main object is to show how much they might be in reality to every spectator provided he or she would first mount to an intelligent standpoint of appreciation, somewhere near Wagner's own height of conception. Then, too, so few people realize the futility of trying to grasp fully anything great at one hearing or reading. I found, personally, that though I thought I had got a good deal from "Tristan and Isolde" at the time of my first hearing, I was surprised and almost bewildered with the new beauties revealed at every subsequent hearing. Listening to any music and especially Wagner, is a question of education, not instinct, just as looking at pictures is. Could any man of small musical education be expected to appreciate the unique beauties of Wagner's musical dramas when one of the celebrated musical critics of London, in the year 1855, after a first hearing of "Tannhäuser," could print the following: "Scarcely the most ordinary ballad writer but would shame him in the creation of melody, and no English humorist of more than one year's growth could be found sufficiently with-out ears and understanding to pen such vile things."

The man who wrote that conscientiously was judging according to his lights, whose rays had not yet penetrated the enormous shadow cast by Wagner upon the earth. The critic declared there was no melody in the opera because the melody was not always where he expected to find it—in the voice parts. My friend had heard of Wagnerian declamation but it never occurred to him

that an entire opera could be given without the star soprano going down to the footlights and singing a melodious aria, because in the modern French and Italian operas he had heard more or less of the same thing that he remembered in *Il Trovatore*, *Semiramide*, and the other grand operas upon which he dotes. The Listener has known several people of deeply poetic natures but no musical attainments who fairly revelled in Wagner's operas upon a first hearing, while so-called musicians sat by infinitely bored. Why was this? Because the poet immediately felt the dramatic power and heroic natures, while the other, unmindful of these effects, with small imaginative powers at best and no great knowledge upon which to base a judgment, was momentarily missing all that he was accustomed to and found nothing to substitute for his ideals.

Mr. Walter Damrosch has done almost more than any one else in America to bring Wagner's operas within the fair understanding of the multitudes; not alone by his fine presentation of the operas but also by his interesting lectures upon the topics pertaining to the Wagner theories of art.

But even more than this fine musician is doing for the establishment of Wagner in the hearts of the people is being accomplished by the management of a stock opera company in Boston, where the best grand operas are given every night except Sunday, and are staged magnificently, all for the admission price of 50 cents and 25 cents. This winter *Lohengrin* and *Tannhäuser* have been put on experimentally, during which performances not even standing-room could be obtained except by applying a week ahead. Thousands of people have heard and enjoyed those operas for the first time, although the voices employed are but mediocre. No matter if this be so, the audiences get many times over what they pay in pleasure and knowledge, while the management coins money.

If there were more such stock companies in other prominent cities (I believe there is one in Philadelphia) by the time the next generation is grown a man would not need a special training before attending "Tristan and Isolde" for the first time. In Germany one can hear Lehmann sing "Isolde" for 12½ cents, the highest price paid being 50 cents.

* * * *

Individuals cannot all think alike or enjoy alike, anyway, and fortunately so, otherwise only one person could represent a given branch of art during a decad.

A musician who recently returned from Berlin after a five years' residence there, said: "I do not understand all of this talk I hear in America about Paderewski! In Germany it is all D'Albert. No one can approach him."

Teresa Carreño is taking "the States" by storm by her unprecedented (among women) executive powers, but critics say she cannot play Beethoven, and piano students scoff at her lack of sentiment and sympathy. And so it goes—no one is perfect, otherwise there would be nothing left to work for.

"Why rushed the discords in, but that harmony should be prized?"

Sorrow is hard to bear, and doubt is slow to clear;
Each sufferer says his say, his scheme of the weal and woe,
But God has a few of us whom He whispers in the ear:
'The rest may reason and welcome, 'tis we musicians know.'"

...

—I am perfectly convinced that censure is far more useful to the artist than praise. He who sinks before blame was worthy of his fall,—only whom it furthers, he has the true inner strength; but that praise as blame also painfully touches the artist to whom nature has given the most violent spur of passion, must be found explicable.—R. Wagner.

...

A little miss was listening to her sister while she was playing upon the piano, and, after keeping still for a while, said:

"Sister, why don't you open the draft and make it sound louder?"

GLEANINGS FROM THE MUSICAL JOURNALS.

HERE are a couple of quaint thoughts which will be of interest to collectors of Rubinsteiniana. The great composer jotted them down, along with many others, in a scrap-book which he carried about, and they have lately found publication in a German periodical, *Vom Fels zum Meer*.

"An artist, particularly a creative artist, cannot get along without recognition. It need not always be the recognition of the multitude; it shall suffice if it comes from a small circle, even from a coterie of admirers, but without it the artist's creative activity will go lame because of the bitterness of the doubt touching his capacity. The most fortunate composers are those who know how to surround themselves with fanatical and, therefore, proselytizing followers."

THE following amusing anecdote, told by an English paper, might fit some people on this side of the pond:

A certain musical composer of much talent and popularity—we will call him Smithkins—has a happy appreciation of his own work, as his friends all know. So highly does he estimate Smithkin's compositions that some of his friends were much startled the other day when he said gravely:

"Did you ever notice that the names of all the great composers begin with M?"

"M!" ejaculated his astonished audience.

"Yes, M," said the composer. "Mozart, Mendelssohn, Meyerbeer, Moszkowski—and Me!"

AN old manuscript of songs, which has lain hidden in the university at Jena for three hundred years, has just been multiplied by means of photography, and two editions published by the editor, Strobel, in Jena. The German Emperor and many princes were among the subscribers; and what copies are still available can be had at 200 marks for the unbound copies and 250 for those bound in ancient style. The manuscript was written in splendid style on 266 folio pages, and contains, says the *Vossische Zeitung*, a rich collection of Minnesinger songs, with their melodies, and is one of the most important sources for the study of the music of the middle ages. The manuscript was made in the fourteenth century.

HALF the pianos of this country catch winter colds exactly as we do. They get hoarse, or have a cough, or a stiff note, or some similar complaint which cannot be cured by home remedies, but which requires tedious and expensive doctoring. In order to prevent these avoidable ailments a piano should be kept in a moderately warm room, where the temperature is even, say 60 or 70 degrees, the year round—not cold one day and hot the next. The instrument should not, however, be too near the source of heat. It should be kept closed and covered with a felt cloth when not in use, particularly in frosty weather. Always place the piano against an inside wall, and a little out from it.

It was the linen cuff, and the quick thought of the woman who wore it, says the *London Mail*, that gave us one of the prettiest of the tuneful Strauss waltzes. Johann Strauss and his wife were one day enjoying a stroll in the park at Schönau, when suddenly the composer exclaimed: "My dear, I have a waltz in my head. Quick! give me a scrap of paper or an old envelope. I must write it down before I forget it." Alas! after much rummaging of pockets it was found that they had not a letter about them—not even a tradesman's bill.

Strauss's music is considered light, but it weighed as heavy as lead on his brain until he could transfer it to paper. His despair was pathetic. At last a happy thought struck Frau Strauss. She held out a snowy cuff.

The composer clutched it eagerly, and in two minutes that cuff was manuscript. Its mate followed; still the inspiration was incomplete. Strauss was frantic, and was about to make a wild dash for home, with the third

part of his waltz ringing uncertainly in his head—his own linen was limp, colored calico—when suddenly his Frau bethought herself of her collar, and in an instant the remaining bar of "The Blue Danube" decorated its surface.

THE question of conducting and playing from memory is again being discussed. A certain Herr Karl Schmidt, disapproving himself of the practice, has sought the opinions of various authorities, with, of course, varying results. Mottl thinks that if you can absolutely depend on your memory you will have greater freedom in execution by discarding the music. Richard Strauss is of the same opinion, adding that it is perfectly natural that a soloist who has to learn a difficult piece should finally play it easily from memory, which looks better than playing from the music. Professor Lange, of Stuttgart, is brief and to the point. The great thing, he says, in effect, is to excel, no matter by what means; if an artist needs the music, let him have it; if not, let him leave it at home. Professor Bühme, of Dresden, again, looks upon memory playing as a mere fad; while Rheinberger expresses the utmost contempt for the "so-called virtuosi of the music desk," and hopes that the custom may soon be out of fashion.

ALLOW playing from memory by your pupils by all means, if they can do so correctly—even encourage the memorizing of well-learned pieces. A good memory is a gift to be highly estimated, but a poor one does not indicate inferior musical talent. As in everything, practice can strengthen a weak memory. There are persons who have a "photographic memory"; they have an image of the printed music in their minds. Then there are those who have a "finger memory"; they play over a piece so many times until their fingers will make the necessary movements in their successive order. Others have a "tone memory"; they can remember just what tone follows the other. The best (which includes all the above classes) is the analytic and synthetic memory. It is developed by the only rational means of slow and careful practice, and is assisted by the knowledge of harmony, melody, rhythm, modulation, and musical form. Bülow was the greatest master of this kind of memorizing—his playing showed that every detail had been thought about and mastered, down to the minutest particle.

THE Chinese make music a serious business. Here is a "direction" for playing the "kin," which would not be at all out of the way if taken to heart by musicians of other nations: "They who wish to draw from the kin sounds capable of charming should have a grave countenance and a well-regulated mind; they should pluck the strings lightly, and neither too high nor too low. And they who wish to play the *chê* should have mortified the passions, and the love of virtue be graven in their hearts; unless they are such, they will draw only sterile sounds, which will produce no fruit."

"PURPOSE without power is mere weakness and deception," says Saadi, "and power without purpose is mere fatuity." Be sure that you have talent for music, and being in no doubt about it, spare no effort to attain to the highest pinnacle of musicianship.

THE Italian tenor Marconi once made a visit to Rubenstein, during which the latter's little son came tripping eagerly into the music-room and said, "This is my festa, papa, and I want a present." "Very well, my son, what shall it be?" "A waltz, papa—a new waltz, all for myself, and now." "What an impatient little son it is!" exclaimed the great musician; "but of course you shall have your gift. Here it is—listen! And for you," turning to the distinguished tenor, "I will play my 'Nero.'" "It seems almost incredible," says Marconi, "but then and there I witnessed and heard a most remarkable phenomenon—the maestro improvised and

played a charming waltz with his left hand, giving me at the same time with his right the splendid overture."

THE musical prodigy is an abnormal product in art; a question and a puzzle. The true artist is to be admired because he is an example of the rare qualities of labor, perseverance, and indomitable energy, and, above all, of consecutive years of experience. *Ars et labor* are almost synonymous terms, and the development of the artist must be slowly acquired by "a line every day," and new studies and new phrases of study day by day, year by year. The musical prodigy is the very contradiction of these truths.

A WRITER in the St. Louis *Globe-Democrat* says that few persons have an adequate idea of the amount of labor bestowed by virtuosi in practicing upon their chosen instruments before entering upon a public career as performers. When Liszt was learning the piano he practiced ten hours a day for over twelve years; and even then, such was the severity of training demanded by his masters, and so little did he think of his own powers, that, in a letter to a friend, he wrote: "I despair of ever learning the piano. The more I learn, the more there seems to be to learn, and I am ready to give up altogether." Ole Bull spent over twenty years in almost constant practice on the violin, and then modestly said: "It seems to me as though I was just beginning to learn." With Paganini the violin was the study of a lifetime. He had what is called a marvelous genius for the instrument; that is to say, he found exquisite pleasure in what many persons consider the drudgery of practicing. It is said that for over twenty-five years he never allowed a day to pass without eight or ten hours spent in playing such exercises as would tend to improve his fingering and facility of execution. Rubinstein devoted over fifteen years to study and practice on his chosen instrument before he deemed himself worthy to appear in public; and with Paderewski the piano is the study of a lifetime.

—The fact that Rubinstein's operas have failed to gain a firm foothold anywhere indicates that they lack something; and that something is the theatrical nerve. There is more good music in "Nero" or the "The Macabees" than in 20 "Cavallerias;" but Mascagni has the theatrical gift and Rubinstein lacked it, as he showed by his silly attacks on Wagner's methods as well as by his own style of composition.

Apart from all questions of genius, why did Wagner succeed as an opera composer and Rubinstein fail? Because to Wagner the opera, or music-drama, seemed the highest, noblest, and most important thing in the world, whereas Rubinstein declared, in his "Conversations on Music," that the opera was an inferior kind of music. Why, if he really believed this, he should have written more operas than music of all other kinds, is a mystery. He wrote as many operas as Wagner, and the fact that all of Wagner's were popular and none of his own, embittered his life and made him die broken-hearted.

Rubinstein's incapacity for true dramatic composition is loudly attested by the fact that he abused Wagner's dramatic poems, but praised that ludicrous hodge-podge to which poor Mozart had to write the music of his delightful "Magic Flute."—HENRY T. FINCK, in "Looker-On."

—The student should always bear in mind the greatest models and emulate them; he should become more and more familiar with masterpieces and enter earnestly into a sense of their beauties; then the gradual development attained would place him above the common run of amateurs.—*Moscheles*.

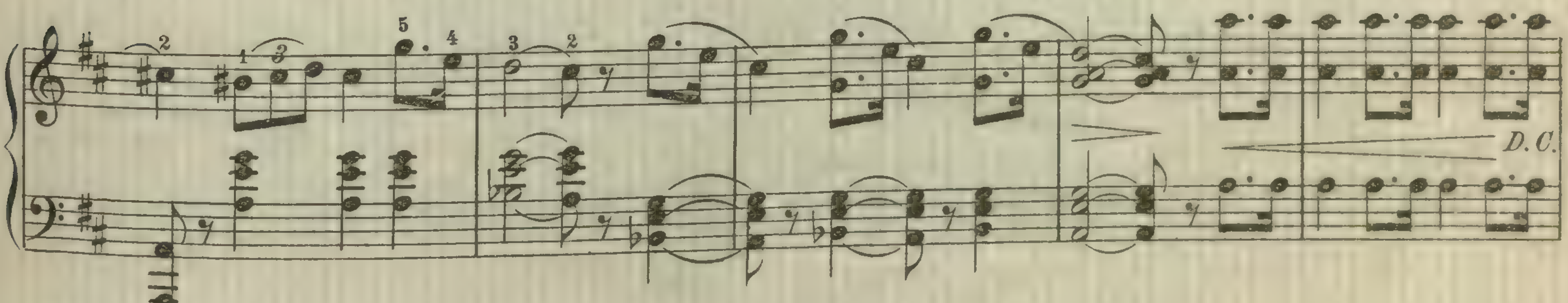
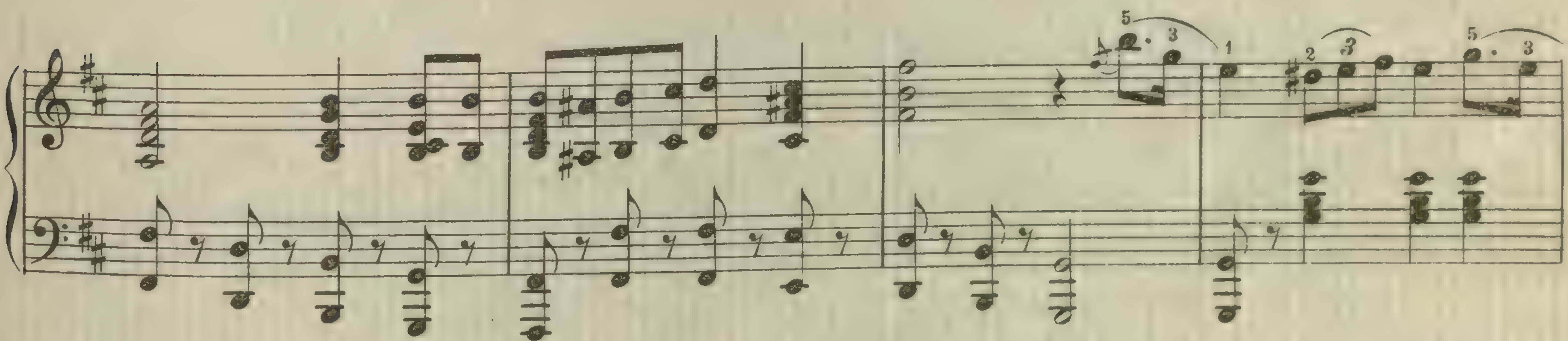
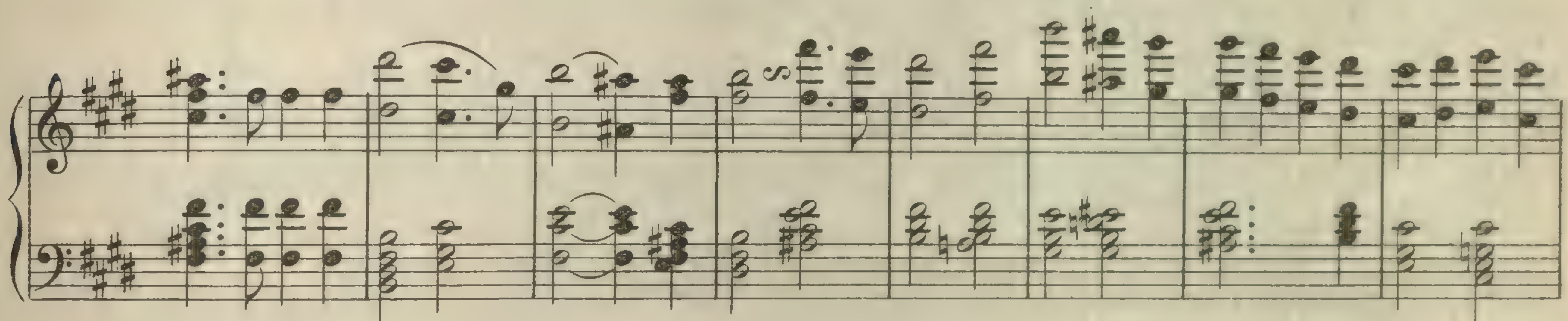
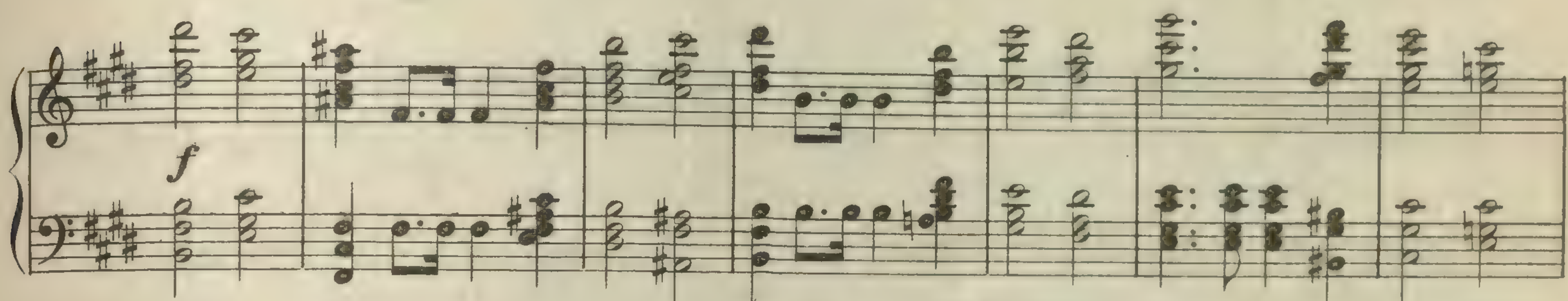
—"Music," said Burney, "may be applied to licentious poetry, but the poetry then corrupts the music, not the music the poetry. It has often regulated the movement of the lascivious dances, but such airs, heard for the first time, without the song or dance, could convey no impure idea to an innocent imagination, so that Montesquieu's assertion is still in force that 'Music is the only one of all arts which cannot corrupt the mind.'"

March from Capriccio, Op. 22.

MENDELSSOHN.

Marziale. (M. M. $\text{♩} = 80$)

The musical score is written for piano in G major, 2/4 time. It consists of six systems of music. The first system begins with a forte (*ff*) dynamic. The second system ends with a piano (*p*) dynamic. The third system includes a *sforzando* (*sf*) marking and the instruction *leggiero.* (light). The fourth system features piano (*p*) and *sforzando* (*sf*) markings. The fifth system includes *sforzando* (*sf*) and fortissimo (*ff*) markings. The score is characterized by intricate fingerings, triplets, and various articulations.



ARABESQUE.

Edited by T. von Westernhagen.

G. Karganoff, Op. 6. N° 5.

Allegro moderato.

con energia

sf sempre marcato

ff

sempre ff

Intermezzo. Meno mosso.

mf cantabile

dolce

con grazia

pp

mf

pp

dolciss.

pp rit.

pp

First system (measures 1-4): Treble clef has a triplet of eighth notes (F4, G4, A4) marked *f* and a slur over measures 2-4. Bass clef has a triplet of eighth notes (F3, G3, A3) marked *mf* and a slur over measures 2-4. Measure 4 ends with a fermata. Second system (measures 5-8): Treble clef has a slur over measures 5-8. Bass clef has a slur over measures 5-8. Measure 8 ends with a fermata. Third system (measures 9-12): Treble clef has a slur over measures 9-12. Bass clef has a slur over measures 9-12. Measure 12 ends with a fermata. Fourth system (measures 13-16): Treble clef has a slur over measures 13-16. Bass clef has a slur over measures 13-16. Measure 16 ends with a fermata. Dynamics include *f*, *mf*, *espressivo*, *f*, and *rit.*. Fingerings are indicated with numbers 1-5.

Tempo I.

Fifth system (measures 17-20): Treble clef has a slur over measures 17-20. Bass clef has a slur over measures 17-20. Measure 20 ends with a fermata. Dynamics include *sempre ff* and *ff*. Sixth system (measures 21-24): Treble clef has a slur over measures 21-24. Bass clef has a slur over measures 21-24. Measure 24 ends with a fermata. Dynamics include *sf* and *ff*. Fingerings are indicated with numbers 1-5.

POLKA RONDO.

F. J. ZEISBERG.

Con gentilezza.

The musical score for "Polka Rondo" by F. J. Zeisberg is presented in a single system with six staves. The notation is in 2/4 time, key of B-flat major. The piece is marked "Con gentilezza." and includes various dynamics: *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The score is divided into measures by vertical bar lines, with some measures containing repeat signs. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final measure marked with a double bar line.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth notes and slurs. The bass staff provides a harmonic accompaniment. A dynamic marking of *mp* is present in the middle of the system.

Second system of musical notation, continuing the piece. It includes a *f* (forte) dynamic marking and concludes with the word *Fine.* at the end of the system.

Trio.

Third system of musical notation, marked **Trio.** The time signature changes to 2/4. The system begins with a *p* (piano) dynamic and a *cresc.* (crescendo) marking. It transitions to a *mp marcato* (mezzo-piano, marked) section in the latter half.

Fourth system of musical notation, continuing the Trio section. It features various fingerings and articulations, including slurs and accents.

Fifth system of musical notation, continuing the Trio section. It includes a variety of note values and rests, with some notes marked with accents.

Sixth system of musical notation, continuing the Trio section. It features a *f* (forte) dynamic marking and includes complex fingerings and slurs.

Seventh system of musical notation, concluding the Trio section. It includes a *pp* (pianissimo) dynamic marking and ends with the instruction *D.C.* (Da Capo).

REVERIE.

WM. K. BASSFORD, Op. 112, No. 2.

Moderato sostenuto.

The musical score is written for piano and bass. It begins with a key signature of two flats (B-flat major) and a common time signature (C). The tempo is marked 'Moderato sostenuto.' The score consists of five systems of two staves each. The first system starts with a mezzo-piano (*mp*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system includes a mezzo-piano (*mp*) dynamic. The fourth system has a forte (*f*) dynamic, followed by a section marked 'poco rall.' and 'sf' (sforzando). The fifth system begins with the instruction 'a tempo.' and continues with various fingerings and articulations. The score concludes with a final cadence.

Marche Fantastique.

Wilson G. Smith, Op. 73.

Allegro moderato.

pp sotto voce.

misterioso.

p

il basso 8^{va}

8

mf

loco e staccato.

L'istesso Tempo.

ten.

Note. To secure the greatest effect, the march should be commenced pp and gradually worked up the ff climax

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of three flats. It features a piano introduction with a tenuto (ten.) marking over the first measure. The melody is in the right hand, and the bass line is in the left hand.

Second system of musical notation, measures 5-8. The music continues with a piano introduction. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked *p poco a poco cres - cen - do.*

Third system of musical notation, measures 9-12. The music continues with a piano introduction. The tempo is marked *rallent.* and *ff ben marcato.* The melody is in the right hand, and the bass line is in the left hand. The tempo is marked *sempre staccato.*

Fourth system of musical notation, measures 13-16. The music continues with a piano introduction. The tempo is marked *marc.* The melody is in the right hand, and the bass line is in the left hand.

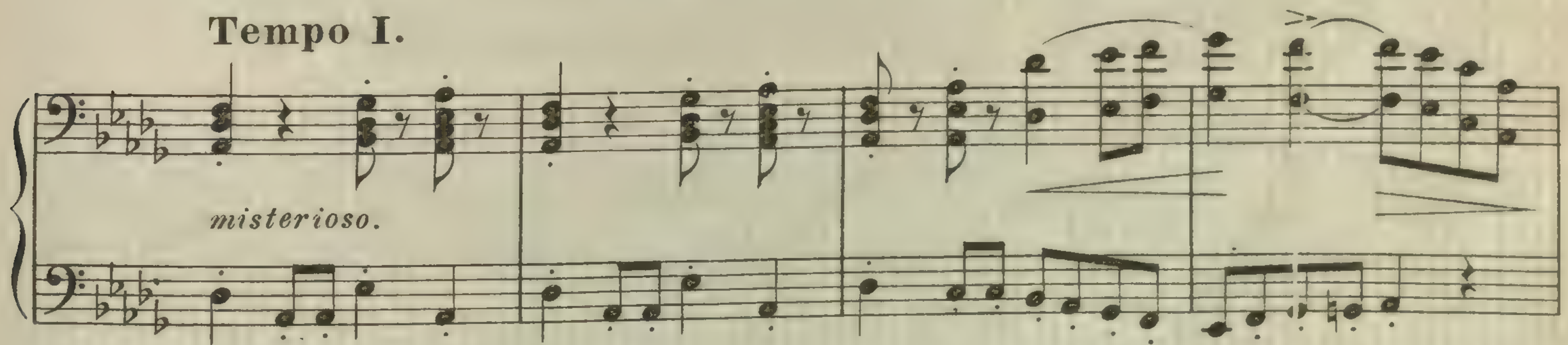
Poco Allegretto.

Fifth system of musical notation, measures 17-20. The music continues with a piano introduction. The tempo is marked *giojoso.* The melody is in the right hand, and the bass line is in the left hand.

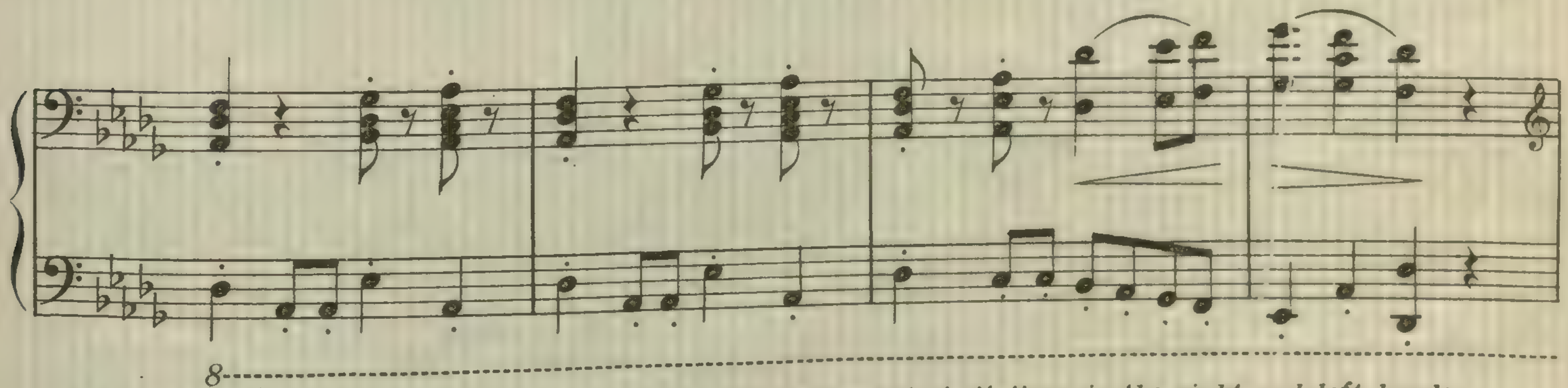
Sixth system of musical notation, measures 21-24. The music continues with a piano introduction. The melody is in the right hand, and the bass line is in the left hand.



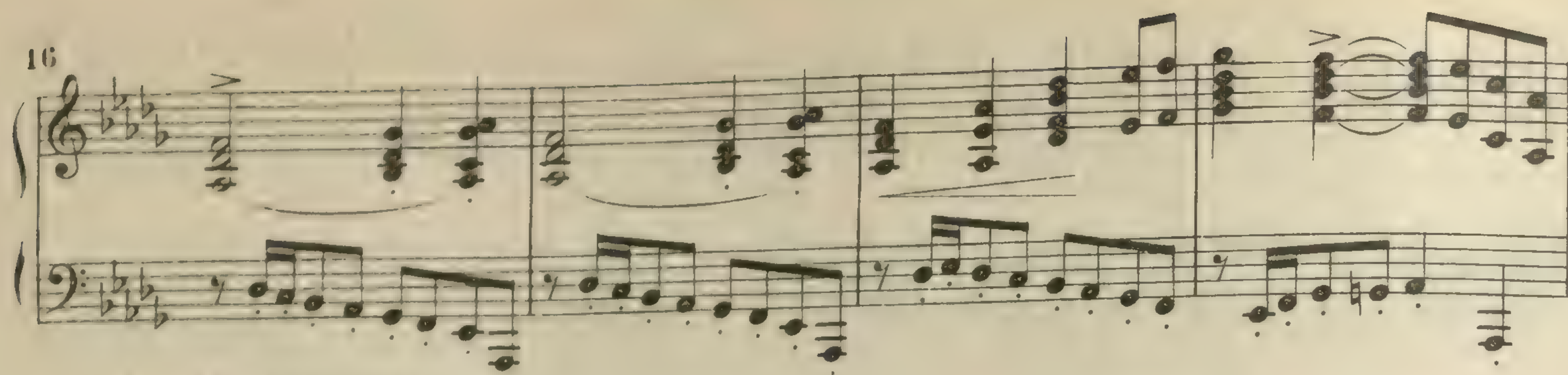
Tempo I.



il basso 8va



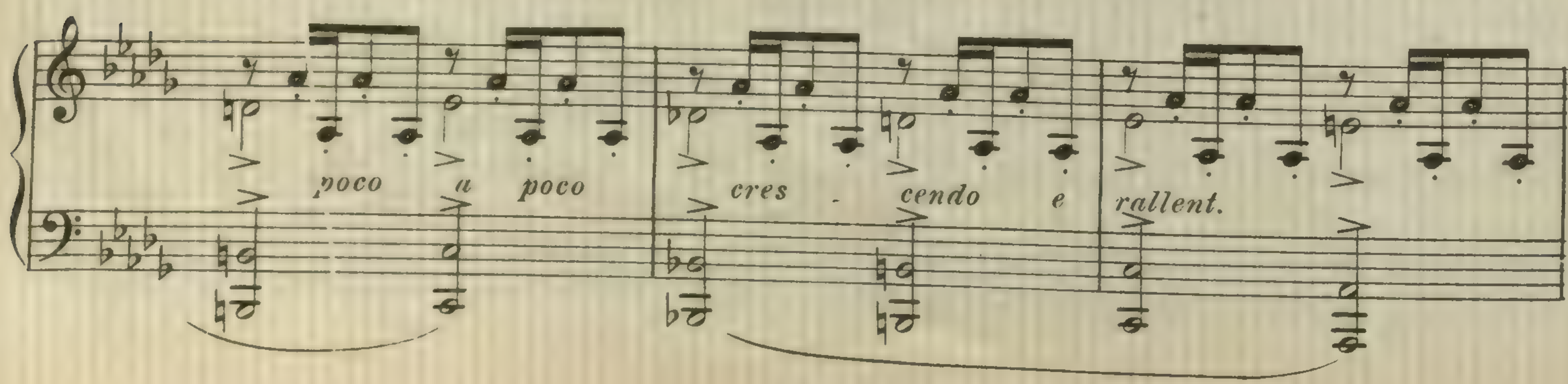
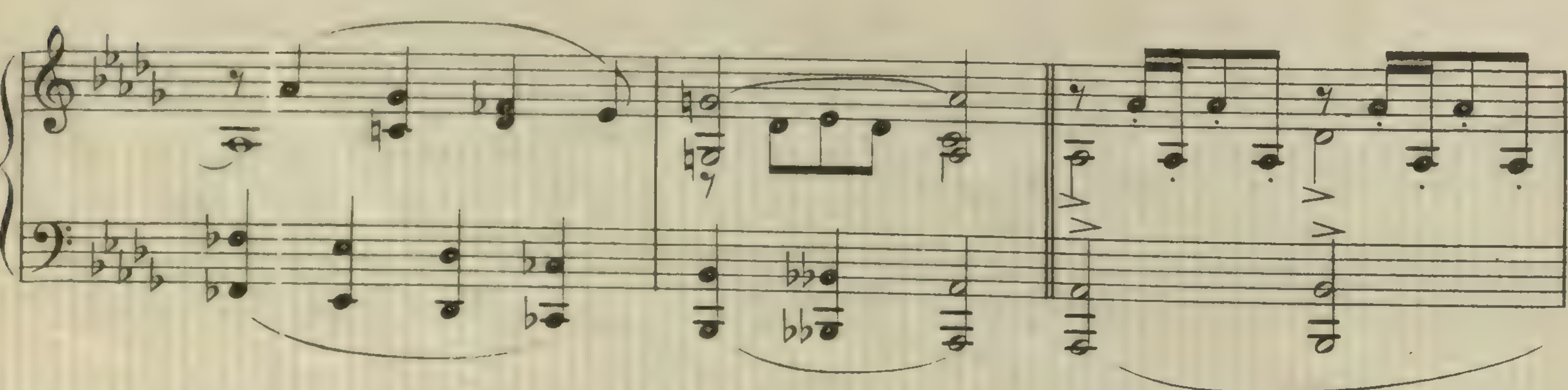
Note. Care should be taken in the trio to bring out the canonic imitations in the right and left hands.
Let the theme be well enunciated.



loco e staccato.



Un poco agitato.

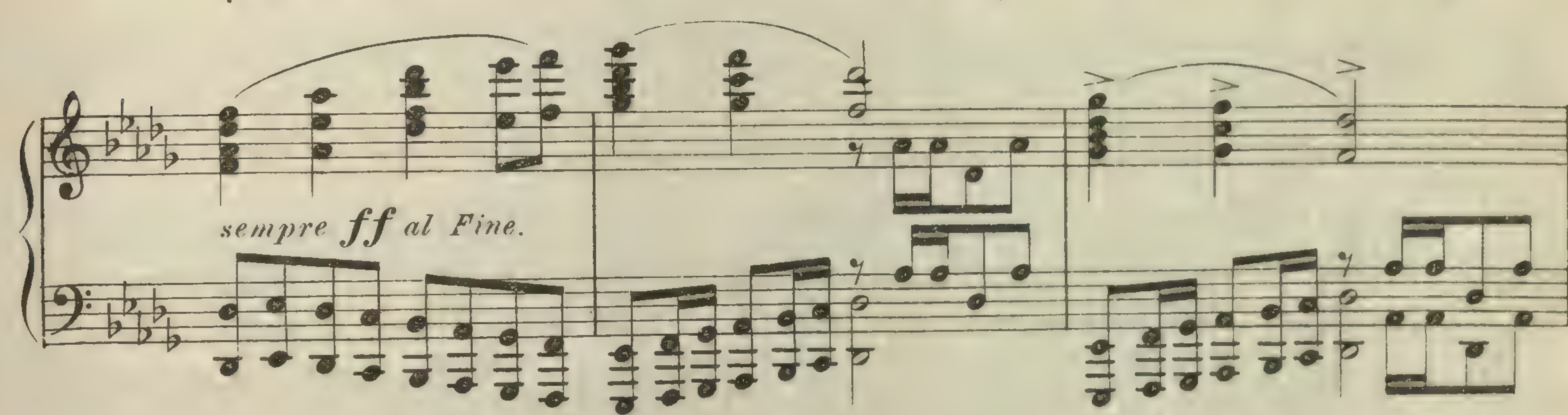


poco a poco crescendo e rallent.

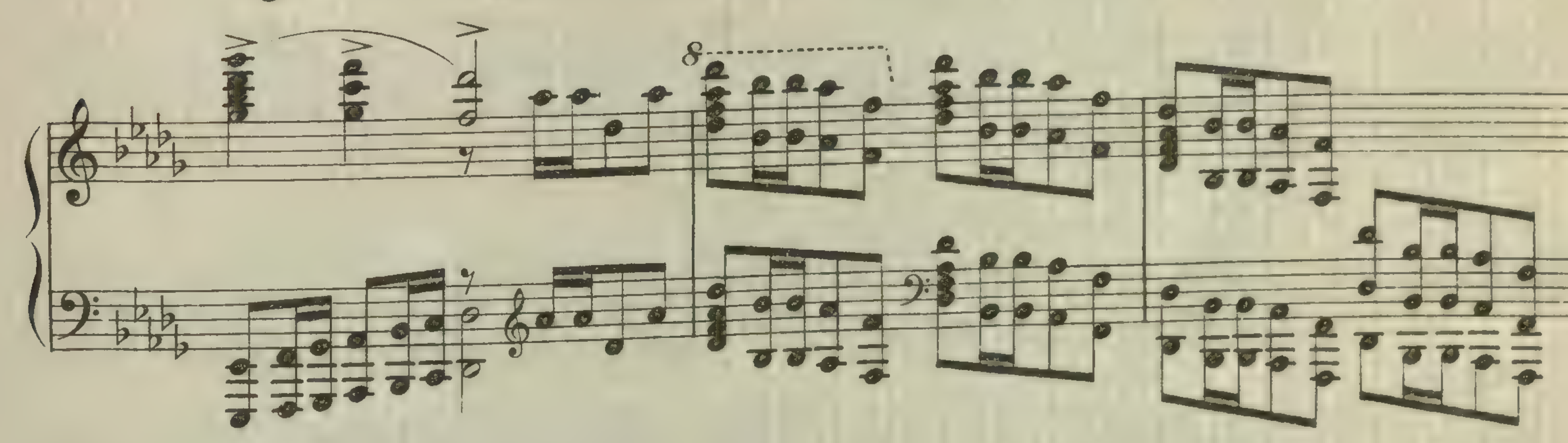
con summa forza.



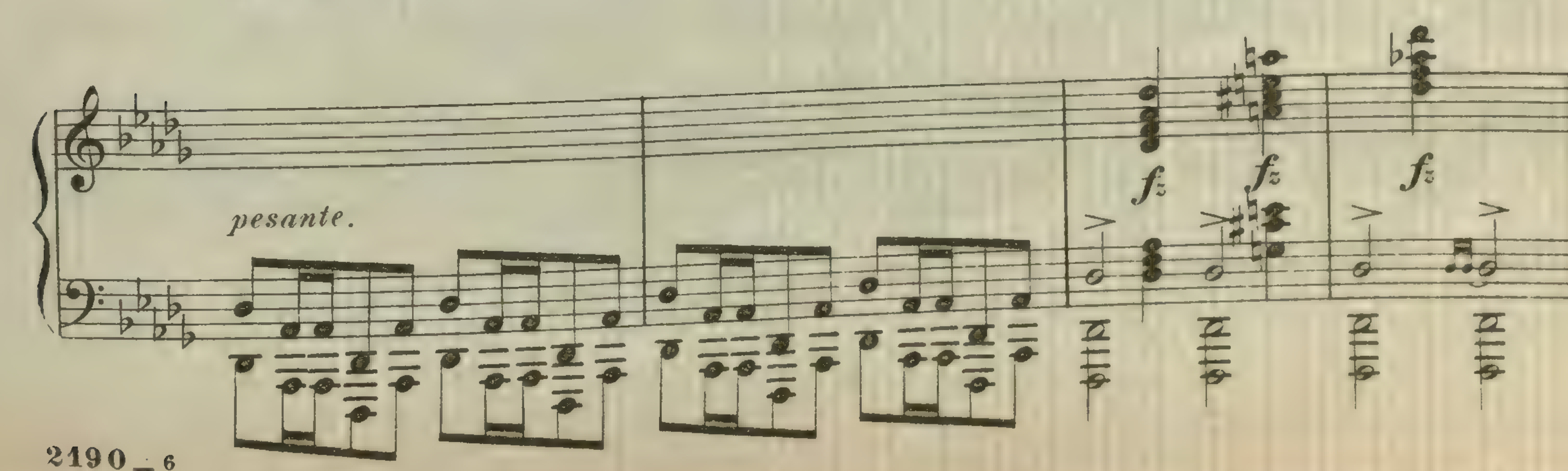
sempre ff al Fine.



con tutta forza.



pesante.



"There is a green hill far away."

Edgar P. Chipman.

Adagio molto religioso.

There is a green hill far a-way, With-out a ci-ty wall; Where

the dear Lord was cru-ci-fied, Who died to save us all.

We may not know, we can-not tell What pains he had to

adagio e con molto sostenuto e sempre piano.

con molto. espress.

pp

ppp

mp

ff

f

ten

bear; But we be-lieve it was for us He hung and suf-fered there.

pp

He died that we might be for-giv-en, He

agitato.

died to make us good; That

ff

ff

we might go at last to heav-en,

ff
 Sav'd by His pre-cious blood. There was no oth-er good e-nough, to
 pay the price of sin; He on - ly could un - lock the gate Of
 heav'n and let us in Oh dear - ly dear - ly has He
molto ri tar dan do con molto piano e tenerezza
 loved, And we must love him too And trust in His re -
cresc. poco a poco con brio e molto
 deem - ing blood And try His works to do.
abandonno al ff fine.
ppp

THE READING COURSE. OUTLINE OF PSYCHOLOGY.

BY THOMAS TAPPER.

I. THE STUDY AND ITS IMPORTANCE.

WHEN the impression begins to obtain that the conduct of life is amenable to regularity and lawful procedure, it immediately follows that activities are expended to a greater gain. When we learn to lay out our forces in accord with the natural demands of our labor, we gain both by the directness and by the simplicity of our methods.

Man's activities may be said to represent three periods :

- I. That of unstudied direction.
- II. That of the orderly direction of material things.
- III. That of the orderly direction of the activities of the mind.

Individually, we pass into these periods just as the race at large has experienced them. And it can be seen at a glance that each lower phase of life is the key to the one next above it. We need only to look about us to note that no form of occupation can be absolutely disregarded in the direction of energies, though many would seem to thrive on a comparatively small amount of it. A man whose business it is to oversee the transference of bales of cotton from a wharf to a ship, soon learns from experience that it conduces both to expediency and to a satisfactory quality of work if order prevail in every department. Indeed, the kinds of work of which this just mentioned is an exemplar soon falls into rhythmic regularity, and is accompanied by song, strongly marked and decisive. Now if we turn and examine the activity, which has for its purpose the development of the mind, we discover that the conditions, though not material like cotton, wharves, and ships, but immaterial, like attention, thought, idea, fact, and memory, demand even a more highly exploited and particular application of orderliness.

The science of the processes of the mind, its phenomena, sequences, and conditions is a regularly established study called psychology. Its purpose is, as Titchener clearly states, threefold :

1. The analysis of concrete mental experience into its simple components.
2. The discovery of how these elements combine, and what laws govern the combination.
3. The bringing of these elements into connection with their physiological (bodily) conditions.

Its purpose must then give close and comparative study to such experiences as sensation, tendency, conation, attention, perception, idea, thought, and memory. No teacher of music hitherto unacquainted with this subject can proceed far with it before discovering two very important truths.

The first truth is this : that a music lesson brings into play a set of mental and physical conditions, to be entirely ignorant of which is highly reprehensible, inasmuch as to teach without knowing at least the fundamental facts of psychology is almost certain to end in producing a mental cripple.

And the second truth is but a corollary from the first, namely : That three of the prime conditions underlying successful music work—(1) technic, (2) attention, (3) concentration (and further, memory)—are body and mind conditions which one can study and develop in a scientific way. It seems almost superfluous to urge these matters. And, further, it seems almost beyond the power of any writer adequately to portray the results which must come forth from attempting, unequipped, to impart instruction in a subject so complex as music.

II. THE METHOD OF STUDY.

No text-book has yet been written that can be said to be as valuable as the living voice. Yet one can take up many studies and do very much with them by following two simple rules.

- I. Read with extreme care and slowly.
- II. Make continued observation along the lines of your reading.

Begin with a simple text-book, one that is correct in the statement of its principles, yet readable. No one has

better foreseen the necessity of the teacher's observation of facts than Joseph Baldwin. In his "Elementary Psychology and Education" the student will find a text not only fascinating in itself, but admirably arranged and abundantly supplied with study-hints, and with this there is also given a chapter analysis by topics which cannot fail to produce a clear and lasting impression. If I were to advise one who had never done any reading in Psychology just what order to follow in self-instructive study, I should say : Begin with a brief but readable book, for the purpose of gaining a general impression of the subject and its problems as a whole, dwelling not too long on any one point. Follow this with a book primarily designed to make the student an actual worker and observer. Then the careful reading of a book more specially designed than either preceding it would give one deeper insight than could be obtained by omitting the more elementary work. The following works, taken in order, will accomplish this :

- I. "Psychology and Psychic Culture," R. P. Halleck.
- II. "Elementary Psychology and Education," Joseph Baldwin.
- III. "An Outline of Psychology," E. B. Titchener.

The student who will read Titchener by the shorter method mentioned in his preface, then completely, can arrange his course as follows :

- I. Titchener's Work. The shorter reading.
- II. Baldwin's Work.
- III. Titchener's Works. Complete.

This may seem a slow and plodding way to get into a subject ; it is. But it is best to be slow about important matters.

The importance of the study of psychology and pedagogy may be imagined when it is stated that a recent text-book catalogue gives, in English, under mental philosophy and object teaching, nearly 200 distinct titles ; and under pedagogy 423. These are comparatively recent works.

The book for the next month's reading will be Ruskin's "Sesame and Lilies." No writer on art has greater value to the followers of any distinctive art path. Therefore some of his general principles will be dwelt upon somewhat beyond those given in the selected book.

EXAMINATION DIFFICULTIES.

I HAVE come across the following interesting account of an examination for admission of pupils to the Berlin Hochschule, of which Dr. Joachim is the principal. "Around a stove with a mere handful of fire, shivered and stood some of the queerest specimens of humanity it has been my privilege to behold. All ages and sizes, the Jew, the Pole, the Russian, the German, and a few of my own countrywomen—all speaking with much excitement and agitation—prodigies with long hair, faces of twenty-five and thirty in costumes of sixteen, nervous and delicate-looking girls, half chilled with fear on account of the coming ordeal, or perhaps worn out with eight or ten hours' daily practice for this exam. The names are called in the order of application. The victim is led to an adjoining room, at one end of which stands a fine grand piano ; near by is a long table, at which are seated a dozen or more masters, each with a book and pencil in his hand, ready to pass sentence. With guttural emphasis Prof. Rudolph, who is seated at the head of the table, says to the trembling applicant (in German, of course), 'Are you Miss — ?' She does not understand. He motions to the piano, she sits down and, tremblingly, her fingers begin. After playing a page or two of a highly respected composer she is told 'That is enough.' (She missed the opportunity of her lifetime by not playing Bach or Beethoven—gods of the Germans.) Then chords were struck, which she was supposed to name, also to give the key, kind of chord, pitch, etc. They then inquired her age and said, 'Come to-morrow at 12 o'clock, to Prof. Rudolph.' This mode of procedure was about the same for violin students. Seated at the head of this table was Joachim, and around him his able and devoted followers. For this department there were more gentlemen than ladies. Each played in his turn. How the air was rent with the screeching and scratching of rosin and horsehair ! How

my sympathy went out to poor Joachim as he sat there patiently and resignedly ! Everything was played that day from Bach to De Beriot, and what a smile went round that table when a selection from the latter was played !"

New Publications.

THE EARLY CORRESPONDENCE OF HANS VON BÜLOW. Edited by his widow, and translated by C. Bache. D. APPLETON & Co.

This book will do much toward clearing up the mists surrounding the early life of von Bülow. Like Wagner, he was a man who was much misunderstood, from the fact that he spoke what he thought in plain, every-day language. The letters in the book cover a period of fourteen years, from the time the musician was eleven until he was twenty-two years old. They give us an insight into his youthful struggles and longings, his daily life and intercourse with such men as Liszt and Wagner, his methods of work, his criticisms, and his joys and sorrows. Altogether these letters afford very interesting reading and every musician should possess them.

* * * *

MANX NATIONAL SONGS. Boosey & Co., London and New York.

This is an extremely interesting collection, inasmuch as folk-songs are always interesting. These melodies have been put in a form that renders them available for modern performance, English words having been substituted for the original Manx, the latter possessing no literary merit, and being often unfit for publication. The English words often refer to the original subjects, however, and are local in coloring.

The harmonies, accompaniments, and arrangements generally are the work of Mr. W. H. Gill, himself a Manxman. The "songs" are only a portion of a large MSS. collection belonging to Deemster Gill, Dr. J. Clagne, and W. H. Gill. It is the result of extensive and thorough research, and contains carols, dance, and other varieties of music. While Manx music is composed principally on the Ionian and Æolian modes, much of it is in the Dorian—a minorscale having a major sixth and flat seventh. The dance tunes are said to be bright and merry ; but the songs are marked by an element of sadness.

* * * *

HOW TO LISTEN TO MUSIC. Hints and suggestions to untaught Lovers of the Art. By H. E. KREHBIEL. Chas. Scribner's Sons.

Speaking from a musical standpoint, we could wish that every concert-goer would read over carefully, and fully digest this book. It is not deep reading, and yet it is interesting and contains a world of information. Few people know how to listen to music, and yet they are the first ones to criticize a concert or musical performance of any kind. As Mr. Krehbiel says in his introductory chapter : "Of all arts, music is practiced most and thought about least." The book treats of such subjects as "The Contents and Kinds of Music," "The Modern Orchestra," "At an Orchestral Concert," "At a Piano-forte Recital," "At the Opera," etc. It is not for professional musicians but for the people, and every family who attend concerts or profess in the least to like music should own a copy of this little work.

—♦—

—The diminutive chains of habit are seldom heavy enough to be felt until they are too strong to be broken.

—Knowledge always desires increase ; it is like fire which must be first kindled by some external agent, but which will afterward propagate itself.

—The superiority of some men is merely local—they are great because their associates are little.

—What we do well, we like to do.

—To be a true artist you must first be a true man.

—"No great musician is possible without great passions."

LESCHETIZKY AS A TEACHER.

REMINISCENCES OF A PUPIL.

It may not generally be known that there are at present two Leschetizkys living. One is a celebrated teacher of the piano—a piano savant, with whom a lesson hour is, as a rule, a period of exquisite torture. Leschetizky's appreciation of rhythm, tone, and tone-color, and intuitive perceptions of correct musical expression, are so keen and true that the deviation of a hair's breadth from the right and only way is enough to throw him into a paroxysm of agony. "I simply cannot listen to it; my temptation is to fly from the room," says he. This is the Leschetizky that storms and rages, scolds and shouts, sends or throws his pupils out of the room, and their books after them. It is the same Leschetizky who tells one that he plays like an engineer; another like a butcher: another that she will make a good *Hausfrau*, can cook, sweep, and dust; and another that her playing (so out of time) makes him seasick! It is the same who waved a crestfallen Polish artist out of the room with the words, "You have no tone;" and who, when a would-be pupil came to him and said he could speak only "a little bit of French or German," without further form or ceremony left the pupil, went to his wife, and said, "Please send him away; he cannot talk with me." It is told of this Leschetizky, too, that when young H— was playing with the Hellmesberger quartet, and by a slight error in the time threw the whole quartet out, he flew into a fit of—what? agony, or rage, or both? and almost flung the really talented young man from the stool. The performance did not go on, it is almost needless to say; and young H— left Vienna in a sadder, but probably more rhythmical, state of mind.

But, as I have already said, there is another Leschetizky,—that kind, hospitable, and charming entertainer, the great maestro and musician "at home;" Leschetizky, the friend of Rubinstein and of nearly every great artist of his day, once the husband of the renowned Essipoff, and the maker of that astounding phenomenon, Paderewski. This Leschetizky lives at his home in the Währing Cottage district of Vienna, the honored of all musicians and students of the present time. His home is a rendezvous of great artists, music-lovers, and the intellectually gifted as well; for he admires and deeply respects the writer and *littérateur*. Quite the opposite of the music-teacher of that name, he is genial, charming, fascinating, and lovable in his bearing and conversation. There is not a kinder or better man living than this Leschetizky when he is not "on duty" and his musically righteous soul vexed with the crudities, the failings, and blunders, of his delinquent pupils. Another of his most pleasing qualities is his keen sense of the humorous, united with a warm sympathy for human nature in all its forms. This will prevent him from ever becoming rabid, sour, morose, or distorted in his relations with his fellows. One of the occasions on which these qualities are displayed at their best is at his fortnightly recitals, or "class" as it has become known here.

As Leschetizky is a great pedant in the matter of fingering, he is most exacting and assertive in declaring that only such fingers can produce certain desired effects. I remember once how he started up in the middle of a composition that was being played by a young American lady, and cried, "Your thumb! your thumb! If I had three thumbs, I would put all three of them on that note."

No easier is the pedal technic as taught by Leschetizky. There are pupils from all parts of Europe, even those from the famous Vienna Conservatory, who confess they have learned something of pedal technic, for the first time in their lives, from Leschetizky and his *Vorbereiter*. "Syncopate the pedal," and "Syncopate the ground tone," is a perfect shibboleth to many; but it is this skilful and dexterous "syncopation" that reveals many tonal effects which, without it, would sound empty and lack *klang*. Those who intelligently listened and watched Paderewski, know how much he effected by his carefully manipulated pedal technic; and it should never be for-

gotten that it was Leschetizky who initiated him into all these mysteries. Paderewski is another example, too, of how far a fine touch may be cultivated. Those who of how far a fine touch may be cultivated. Those who first heard him play here say that at the beginning his touch was like iron. It was Leschetizky who refined and softened it, who devoted the first two or three years of his teaching to polishing "something off," and cultivating that exquisite delicacy for which Paderewski is so justly noted; who transformed the "iron" into velvet, and showed Paderewski how to use his strength, and the value of *reserve force*.

Even after a pupil has been thoroughly prepared in foundational work, he will find he has learned but little in this distinctively beautiful art of piano playing. For let him take a simple "Song without Words" from Mendelssohn, and attempt to play it before one of Leschetizky's artist *Vorbereiter*, he will be surprised at being stopped at the end of the first or second measure. After a critical examination he will discover that he has been able to play scarcely a single note according to the demands of this exacting method. Before this initiation into melody with chords and chord accompaniment and pedal mysteries is complete he will find that he has never even dreamed how to carry a melody upon a piano as it ought and can be done.

Leschetizky once said to me: "I have no method, nothing which can be wound up and ground out like a hand-organ, if that is what you understand by method; something which can be applied to all sorts and conditions of men. Anybody who professes to do that is a humbug, and there is no humbug about me. No; my 'method,' if such you call it, is to study the needs and peculiarities of each particular hand and individuality; to supply the needs of each, and develop their natural resources."

The secrets of Leschetizky's great success are his power of electrifying and inspiring his pupils, his assiduity, his labors to draw the best out of them, his keen perceptions of their needs, and his ability to develop their gifts. I have so often watched him as he moves among his pupils. "Routine, routine!" he will say to one; "that is what you need." "You have it in you," he will say to another; "I know you have. We must try to bring it out!" "That was all very finely executed, with finish and elegance, but *temperament* is wanting; that we must try to cultivate," and so on. A well-known composer in Vienna tells a story of Leschetizky that illustrates this ability of his to develop musical capacities. He once made a wager that he would teach his servant, a man almost without musical perceptions, to play a Chopin nocturne with taste and correctness; and he succeeded.

Leschetizky must now be approaching the seventies, and his years are certainly numbered. When he passes away, I doubt if there will be another found to take his place; not at least in this day and generation. For the sake of music and art it might be wished that the sun on the dial might be turned backward!—From an article by EMMELINE POTTER FRISSEL, in *The Looker-On*.

KEEP YOUR TEMPER.

ONE of the most important qualifications for a teacher of music, either vocal or instrumental, is to preserve a quiet and cheerful temper while giving lessons. When I was a boy, it was quite the fashion for teachers to hold a lead pencil or ruler in their hands, and, when a pupil struck a wrong note on the piano, to give his hand a rap. The only thing exemplified by such a system was to make the pupil nervous, and to give the teacher an opportunity to vent his irritation in a rude and impertinent manner.

Pupils should be encouraged, and every method taken to give them confidence and pleasure in their work. When I was a teacher, I always felt great sympathy for a pupil, knowing "how it was myself" when I was taking lessons. One of my principal teachers, many years ago, was Dr. William Mason, and I remember with what delight I anticipated my lessons. Dr. Mason, though very strict and thorough, had a way of encouraging my efforts, and a manner of illustrating the points he wished to develop in my execution, that produced the best re-

sults with the smallest amount of friction; and, instead of making me nervous, he seemed to encourage me to my best efforts. Of course, with such an accomplished pianist, I had the advantage of the benefit of his own experience. I mention this particular instance, as I had other teachers of experience and reputation, some of whom were not quite so patient, and, consequently, I often anticipated my lesson hours with anything but eagerness.

A teacher may be thorough and strict, and at the same time keep his temper.

It is easy enough to teach when one has a *talented* pupil. I once had a pupil who, after taking lessons for two years, could not play a simple scale or exercise correctly; and, on the other hand, I also had one that began with me with the instruction book, and in six months' time read and played difficult piano solos at sight.

It is not always the most talented scholars (outside of music) who learn music the easiest. One of the poorest and most stupid piano pupils I ever had was a young lady who was the prize scholar in the seminary she attended, always standing at the head of her class; but she had no natural capacity for music. Of course, on the other hand, one may be a brilliant musician, and yet never be able to become a great scientific and literary luminary.

The harder it is for a pupil to learn, the more important it is for the teacher to curb his impatience and to encourage the pupil. Very often incompetent pupils pay just as much for their lessons as those who are more liberally endowed with talent. Often they pay *more*, as a pupil with *genius* may be able to acquire musical tuition free of expense.—JOHN FRANCIS GILDER.

GREAT THOUGHTS ABOUT THE HANDS.

"A downright fact may be briefly told."—John Ruskin.

BY THOS. TAPPER.

"I AM disposed to regard with thankfulness, and even respect, the habits which have remained with me during life, of always working resignedly at the thing under my hand till I could do it, and looking exclusively at the thing before my eyes till I could see it."—John Ruskin.

"Neither the naked hand nor the understanding, left to itself, can do much; the work is accomplished by instruments and helps, of which the need is not less for the understanding than the hand."—Bacon.

"The hand is the mind's only perfect vassal, and when, through age or illness, the connection between them is interrupted, there are few more affecting tokens of human decay."—Tuckerman.

"God gave us hands—one left, one right;
The first to help ourselves, the other
To stretch abroad in kindly might
To help along our faithful brother."

—Anon.

"To use the hands in making quicklime into mortar, is better than to cross them on the breast in attendance on a prince."—Sadi.

"Beautiful hands are those that do
Work that is earnest, brave, and true."
—Ellen P. Allerton.

"The hand can never execute anything higher than that character can inspire."—Emerson.

"When a thought becomes a thing,
Busy hands make hammers ring."

—Anon.

"A man's best friends are his ten fingers."—Robert Collyer.

"Idle hands, I've heard it said,
Indicate an empty head."

—Anon.

"There is as much in laying the hands on the strings of the harp to stop their vibration, as in twanging them to bring out the music."—O. W. Holmes.

"My good man I never sent for you to tune my piano."
"No, madam, it was the people next door."

THE DULL PUPIL.

BY CONSTANTIN VON STERNBERG.

THE daily routine of a teacher's life is very apt to harden his sensibilities, to make him callous against the particulars of individual cases; the lawyer, the physician are similarly affected by their profession; they may be called by their best friend but from the moment professional duty sets in their friend is a "case," nothing more, but also nothing less; and to this latter valuation I mean to call attention, for the "case" may be simple; but if it should require the entire force of knowledge and experience, the personal relations or professional callousness make not the slightest difference. Rather, I should say, if the "case" is an intricate one, the lawyer and the physician call it "interesting," and redouble their efforts, while the average music teacher just sighs, and fulfils his contract with a heavy heart by killing the stipulated time some way or other, and wishes he was dead, or rather his backward pupil, whom he is very seldom inclined to regard as an "interesting case."

And yet this is wrong, very wrong, whichever way we look at the question.

To avoid any misunderstanding, it may be best to state right here that freaks are not under discussion; microcephalæ, idiots,* pitch-deaf children, analogies to color blindness; malformed arms and fingers are not "interesting," but impossible. But the common, ordinary "backward pupil," with whom there is nothing the matter, except that he or she doesn't "get on," is a most interesting subject; a subject on whom a teacher can show how much he knows, what sort of man or woman he or she is, and how much they can think for themselves, in the way of finding ways, means, resources, methods, etc., and, therefore, I earnestly invite the attention of teachers to this subject.

It is a matter of such vast diversity, that the space of an essay cannot be expected to contain all its varieties and their cures; but the discussion may be opened by settling a few cardinal principles as a foundation for further investigation.

The foremost question in this matter seems to be that of talent. Now, I do not believe that there is such a thing as "musical talent!" This does not lessen my reverence for Bach and Beethoven, but, on the contrary, raises it to a far more serious plane than the admiration of any particular talent should be. I believe in a multitude of degrees of *intelligence!* in an *intelligence*; that is, an inward understanding of life itself. This intelligence, inherited directly or remotely, seeks a form of manifestation, and its selection of form follows the line of the least resistance. Early impressions form probably the largest item in the choice; if a child with innate intelligence sees pictures at an early age, and in an impressionable moment, when its mood and the pictures tally, it will take to painting, and it will feel hurt if you laugh at its first awkward daubs, because its imagination fills out all that was wanting in craft; it saw so much more in its little daubing than you, big grown-up stupid, could see. If the early impression was musical, it will take to music; and not for the jingle's sake, no, but for what is behind the jingle; it will tap the ivory and tell large, long stories of talking stars, and flying kittens, and dolly's grandchildren, stories wonderful and miraculous, which you, great grown-up numskull, cannot understand, because you hear only the tones actually produced, not those that were meant. What was really meant was the little giant's transcendental philosophy, which may have been all wrong, but it was thought, imagination, its personal relation to the world, just the same. On the other hand, when this intelligence is missing, the nimblest fingers and the quickest ear will not make a musician of the child, unless its vanity is fostered, and then it will turn out a sham in the end, a failure.

Philipp Emanuel and Friedemann, Bach have not equaled their gigantic father, though they had infinitely superior advantages; the "intro" was missing, and as the scientists say that mothers are more responsible for

* The case of Blind Tom forms no exception, for he never made music any more than a parrot; neither expresses thought nor sentiment; both act under a purely animal imitative impulse, and have nothing to do with art.

that, John Sebastian is not at fault, for, Heaven knows, he did not shirk the trouble of teaching.

The backward pupil is, therefore, to my mind, not lacking in musical talent, but in *intelligence!* and this must form the next point of investigation. Is the intelligence dormant, or is it absent? There is perhaps no question more difficult than this. I have had a pupil who represented the hopeless type to perfection; for three long years she was at an absolute standstill, and I should have given her up if it had not been for some minute, I may say microscopic, indications of a dormant intelligence; indications no stronger than a spark breaking through an ash-covered fire in a dark room, when we are not certain whether it came from the fireplace or from our own eye. Yet I persisted; with kindness—harshness had no more effect than water on a swan, it simply dripped off—and judicious selection of material, I continued until in one lesson—I shall never forget it, and I have witnesses for the occurrence—it was in the middle of the lesson as if something in the girl had snapped, she was suddenly transformed, a different being sat at the piano, she played the exercise with a rhythmic pulse, with shading, yes, almost with feeling; the piece went marvelously well; I, and also my witnesses who knew the girl for a long time, were dumbfounded. Of course, I did not with a word or gesture betray my astonishment, but took the change quite calmly. From that day she progressed at a perfectly astonishing pace, and now, after four years, she is one of my best players, established herself a few months ago in her native city and is a busy teacher, also playing occasionally in concerts.

But what where intelligence is absent? All I can say, is, how do you know? have you tried your best? It is never *totally* absent; that must be remembered. Your task it is to find the channel of accessibility, and when you have found it, then proceed from the known to the unknown. In this connection I want to recommend a splendid little book by P. Du Bois, "The Point of Contact" (Phila. Wattles & Co., 1897), to all teachers, whatever they may teach; in it you will find that idea expounded splendidly, lucidly, and lovingly. I say lovingly, for unless you love your pupil and your work, all the theories on earth will not help you. But if your heart is in your work, I should like to see the backward pupil who would not be awakened by your efforts.

Literary men often object to it that such pupils are taught at all; they express their objection with more or less terseness, and are not short of commonplace cut-and-dried arguments, but they are prompted by jealousy, because they think that the occupation with music turns the children away from literature; and that shows how much they know about music! My experience, *without one single exception*, has been that backward music pupils were just as backward in their school work (even in callisthenics), and many a one whom I succeeded in "waking up" has proven that he did not wake up for music in particular, but "all over"; and the other teachers came and thanked me for it. As if such a pupil could be turned into literature! Why, his "intro," or whatever you wish to call it, must be opened up, the windows of his soul must be cleaned and loosened, the sunshine of love (and love is intelligence) must enter first, before any knowledge can penetrate, except meaningless formulæ and data, and if art cannot do that, what is it for? Just to kill time? No; however much the jewel-bedecked mob called society may try to relegate art to that domain, we have better authority on our side, thank God!

—We lack the folk-song, the home music, instilling into children from their babyhood a love of melody. Since this lack of home music is so pronounced, there must be compensation for it in some way, and there will be; but the question is as to the quality of the equivalent. It is an instinct of childhood and of happiness to express itself in music; so the laborer whistles the questionable street song, the child lisps her kindergarten songs, while the sister sings the music she is taught in the higher school grades. The point is, are these school-songs in general of a nature high enough above the common street-songs to warrant a hope for the sufficient advance of musical culture through this, its most powerful agent?—*Song Journal*.

CONCERNING PRACTICE AND OTHER POINTS OF INTEREST TO STUDENTS.

BY HARRIET E. WATERMAN.

THERE is no reason why a person of very ordinary musical intelligence may not become an acceptable piano player provided she have the proper training, she herself seconding the efforts of the teacher. First of all, of course, the right sort of an instructor is a necessity; and the right sort will be not only a good musician, but one who is capable of imparting his or her knowledge, and has the patience to do it, taking the same pains with a beginner in order that she may be started on the right track as would be given to advanced pupils.

A young scholar should not be given too much to study between the lessons. In that case she becomes confused, and fails to recollect enough of the directions to learn the task properly. She will, in many cases, wish, and fully expect, to play one or two rather elaborate pieces during the first term. A teacher should, however unpalatable the information may be, give her fully to understand that the Italian proverb, "he who goes slowly goes safely, and he who goes safely may go far," is one to say over constantly when tempted to essay impossibilities.

A teacher who invariably insists on the most methodical practice at the lessons, combined with judicious advice in regard to home study, must, if the scholar be conscientious, meet with the most promising results. It is said that Chopin concerned himself as much about the pursuits, occupations, and mental habits of his pupils as about their music. It is safe to say that an infinitesimal number only of our modern teachers do this.

To the music student we would say first, last, and always, when you sit down to the piano for practice, concentrate yourself, giving the whole thought to the thing you are at work upon. If it is scales or finger exercises, see to it that every note is struck with even firmness, and that each note is given its full value. If the left hand be the weaker of the two, as it probably is, practice with that much more than with the right. It is hardly possible to overrate the importance of the daily practice of finger exercises for acquiring exactness of touch, and a clean, crisp style of playing.

In regard to the class of music to be played, a teacher cannot be too urgent and decided. One of the most charming of our public speakers has said: "Place your ideals very high, and don't let any one laugh you out of them." Many young students are not able to comprehend the high end and aim of music, but if the best is placed before them, as "appetite comes with eating," a taste for the best will be developed. In these days when so much light music is given us, some of which is extremely pleasing, not only to the ears of the groundlings but to those of educated tastes as well, the danger lies in giving attention to this, to the partial, if not complete exclusion of the works of the greatest composers.

A mistake commonly made by piano students, and which is fatal, so far as consummate execution is concerned, is the attempt to increase the repertoire to such an extent that justice cannot be done to any one composition. There is a vast difference in the ability of students to master a large number of compositions. In truth, the inequality of gifts in this direction is something marvelous. One may be able to include in her repertoire an incredible number of pieces; another, after years of hard work, finds herself capable of mastering a few only. But how infinitely better to play one piece well, than 20 indifferently! We recall an anecdote told by De Lanz, of that rare artist, Wehrstaldt, considered in 1837 the best master of the piano in Geneva, who knew only five things: Three exercises of Cramer, a sonata of Weber, and the "Grand Sonata" of Beethoven. But *how* he played those, with "such perfect legato, a coherency so exactly calculated for the tones of a piano, an expression so penetrating, a rhythm so severe," it is not given us to know who never by possibility could have heard him.

So thorough, indeed, was he, that he had made the theme of the first part of this Beethoven sonata (opus 26) his life occupation, and frankly admitted that the trill on the first page was what he could not do properly after a conscientious study of twenty years. We see, therefore, that in this branch of learning, as in every other, hard and constant toil is required, and in this case, at least, will inevitably be its own reward.

Editorial Notes.

THERE is much experimenting going on to devise a practical system of ear training for piano pupils. The present tendency is for bringing the teacher's class together once a week and training them in vocal music, especially in ear testing exercises for the tones of the scale melodically considered; and also for recognizing harmonies, either from an instrument or when sung. Doubtless, in these two lines there is great need of thorough work, for the piano pupil is too prone to see a note and put down its corresponding key and accept the result without question. But there is also great need of careful drill in teaching the pupil to recognize note and rest values by ear. As THE ETUDE has recently pointed out, rhythm is coming more and more to the front as the "vehicle of expression." Careful experiment, extensively conducted has demonstrated that those players who fail to interest the hearer are invariably unsteady and uncertain in the time values and rhythm of what they play. While touch or tone quality is a great factor in enjoyable playing, time values and rhythm are fully as indispensable. A good teacher can revise the touch of his pupils so that it is at least no longer harsh; but when this is done, and the pupil plays in unsteady time, with uncertain and erratic accent and with a disregard of time and rhythmic accuracy in general details, there is "no music" in what such a pupil plays. Pupils greatly need thorough drill of the ear in time values, accenting, and rhythms. This work can be easily done in classes.

BUT there is a more difficult ear training that is indispensable to fine and really expressive playing. "No two adjacent notes should be given out with the same power," the books tell us, and this is certainly true. But how to regulate the variations of power is the question for the teacher to ever keep before all of his medium and advanced pupils. A knowledge of harmony is a great help in this. Leading notes, the dominant seventh, and many chromatics, all discords and transition chords and notes, receive accent. In a run there are, of course, the rhythmic accents, and if it is a chromatic or variable run, there are more or less of tones that need a fuller or more melodic tone quality. Here is where careful ear training is demanded, and this is a fruitful subject for the teacher to investigate; one wherein he can prove his taste and musicianship.

"A GOOD book is the precious life-blood of a master spirit, embalmed and treasured up on purpose to a life beyond life," says Milton. Every one knows that some teachers become eminent as teachers, while others who may be equally learned are never known as good teachers. There are gifted teachers who can take a pupil as far as they have been themselves, and even guide them on from their own high standpoint as an outlook, pointing out the distant way accurately and helpfully to their pupils. On the other hand, there are thousands of teachers that cannot teach all that they themselves know. While this all is more or less an inherent gift, or its lack, still modern pedagogy and psychology teaches how to teach. THE ETUDE is trying to lend a hand here to the thousands of teachers who are on its subscription lists. It is often that through one's own teaching experience there comes a thought that hardly crystallizes into a real thought; but the reading of one of the best modern books on the science of teaching will enable him to bring his unformed thoughts into a teachable form. "A pump may be connected with a very deep well of good water, and yet need a pitcher of water to be brought from another source to be poured in at the top before it can work." So with the mind sometimes. The reading of a good book helps it into running order. Two things have been especially in mind while making the choice of these books: "Do not let a good thing crowd out the best," and "Take the best when it is offered." Any teacher who will live up to all that is implied in these two short quotations will become all that his ambition desires, and more than his friends expect. Doubtless, these works will bring to mind questions that the reader will want

answered; if so, write them out plainly and they will receive attention in the regular Question and Answer Department of THE ETUDE.

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"If our foresight were only as good as is our hindsight, we would all be prophets," said a wit. The musical world has been fairly filled with the concerts given in honor of Schubert's genius, by way of the hundredth anniversary of his birth. About every orchestra has given a Schubert programme, and so have the vocal societies, music schools, and conservatories to a large extent. This is well, for who has written more truly from the heart to the heart than the great melodist, Schubert? But a hundredth part of the interest now shown in his music would have made him a happy man if it had been bestowed upon him while he was struggling for money enough to get but a crust and more music paper. This suggests that we may be doing as badly in not recognizing more fully the American composers of our own times. The writer is one who puts himself to any necessary trouble to get all that is best by our own composers, and uses it largely in his teaching. THE ETUDE lends a hand in making known the American composer whenever it can. It hereby asks for lists of the best music by American composers of the higher order that teachers are using with success, that it may be given a wider acquaintance and use.

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A HALF truth is often as misleading as is a falsehood. We are so made that we can only teach that which we personally know and have actually experienced. But when a poorly prepared person is trying to teach music he is in danger of making as sweeping statements about music as did the little hero of a popular story when he said: "Nuthin is better as bread with 'lasses atop of it." If this boy had been a regular table-boarder at Delmonico's, he would not have given it as his opinion that bread and molasses was the most delicious eatable. About how many so-called teachers are now giving unmitigated trash as "the best music?" And how many of them are leading unsuspecting pupils into no end of falsities? Hence, we urge our teachers and readers to make the most of the grand opportunity that THE ETUDE is now furnishing them in the course of reading under the efficient direction of Mr. Tapper. The books are each the best of their kind in the whole musical world for the purposes under consideration, the making of a fully informed and broad-minded musician.

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It is a pleasure to observe what an increasing amount of attention periodical literature is giving to music. The popular and standard magazines are competing with one another in their articles about our art. The daily and weekly papers are giving more and more space to musical affairs, and even some college professors brag about not "knowing one tune from another" less than formerly. Business men now have to acknowledge that musicians are proving themselves to be sufficiently business-like in their affairs to keep even with the world, and at least tolerate the musician where but a few years ago they openly showed contempt. Some of the theological seminaries now have vocal music taught to the students who are preparing to "regulate" the music of our churches. But why so many ministers should know theology and not music, and still think themselves fitted for their profession is past finding out. School trustees are seeing the value of vocal music as a study for the preparation of boys and girls for the duties of useful and happy citizenship. In some communities it has even come to pass that a musician who behaves himself as well as other men is considered a "fellow-citizen."

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FROM constantly seeing musical articles in their home papers and magazines the people are led to think more and learn more about music. Like any good thing, to know music is to love it. When an interest in music is aroused, it will be easy for teachers to induce their patrons to subscribe for a music magazine, and especially so when the magazine has a large amount of useable music each issue. They can see a saving of sheet music bills in the idea,

and as all teachers know, nothing is harder to manage in their work than is the getting of sufficient good music for their pupils. Our correspondence makes it distinctly clear to us that those teachers who induce their pupils and patrons to take THE ETUDE have the most interesting classes, and classes of pupils who study music the most seriously, pupils who study music for art's sake, and not as an accomplishment merely. It is the advanced and finished players of the teacher that builds up his classes and musical influence, and this is only possible in a community where music is appreciated as a fine art. Good musical literature and recitals by artists are the "royal road" to this desired haven.

MUSIC TALKS WITH CHILDREN.*

BY THOMAS TAPPER.

THE GLORY OF THE DAY.

"Be not anxious about to-morrow. Do to-day's duty, fight to-day's temptation; and do not weaken and disturb yourself by looking forward to things which you cannot see, and could not understand if you saw them."—Charles Kingsley.

NEARLY all of us have heard about the little child who one day planted seeds and kept constantly digging them up afterward to see if they were growing. No doubt the child learned that a seed needs not only ground and care, but time. When it is put in the earth it begins to feel its place and to get at home; then, if all is quite right,—but not otherwise—it sends out a tiny rootlet as if it would say that it trusts and believes the earth will feed that rootlet. And if the earth is kind the root grows and finds a solid foothold. At the same time there is another thing happening. When the seed finds it can trust itself to root it feels no longer afraid to show itself. It goes down, down quietly for a firmer hold, and upward feeling the desire for light.

A firm hold and more light, we cannot think too much of what they mean.

Every day that the seed pushes its tender leaves and stem upward it has more and more to encounter. The rains beat it down; the winds bend it to the very earth from which it came; leaves and weeds bury it beneath their strength and abundance, but despite all these things, in the face of death itself, the brave little plant strongly keeps its place. It grows in the face of danger. But how? Day after day, as it fights its way in the air and sunshine, blest or bruised as it may be, the little plant never fails to keep at one thing. That is, to get a firmer and firmer hold. From that it never lets go. Break its leaves and its stem, crush it as you will, stop its upward growth even, but as long as there is a spark of life in it there will be more roots made. It aims from the first moment of its life to get hold strongly.

And it seems as if the plant has always a great motive. The moment it feels it has grasped the mother-earth securely with its roots it turns its strength to making something beautiful. In the air and light, in the dark earth even, every part of the plant is seeking for the means to do a wonderful thing. It drinks in the sunshine, and with the warmth of it, and to the glory of its own life, it blossoms. It has come from a tiny helpless seed to a living plantlet with the smallest stem and root, and while the stem fights for a place in the air the root never ceases to get a strong hold of the dear earth in which the plant finds its home. Then when the home is firmly secured and the days have made the plant stronger and more shapely, it forgets all the rude winds and rain and the drifting leaves, and shows how joyful it is to live by giving something.

Then it is clear that every hardship had its purpose. The rains beat it down, but at the same time they were feeding it; the leaves dropped about and covered it, but that protected its tenderness: and thus in all the trials it finds a blessing. Its growth is stronger, and thankful for all its life it seeks to express this thankfulness. In its heart there is something it is sure. And true enough, out it comes some day in a flower with its color and tenderness and perfume; all from the earth, but taken

* From "Music Talks With Children."

from it by love which the plant feels for the ground as its home.

We can see from this that the beauty of a plant or of a tree is a sign of its relation to the earth in which it lives. If its hold is weak—if it loosely finds a place for a weak root—it lies on the ground, helpless, strengthless, joyless. But firmly placed and feeling safe in its security, it gives freely of its blossoms; or, year after year, like a tree, shows us its wondrous mass of leaf, all of it a sign that earth and tree are truly united.

It has been said, and no doubt it is true, that one who cares for plants and loves them becomes patient. The plant does not hurry; its growth is slow and often does not show itself; and one who cares for them learns their way of being and of doing. The whole lesson is that of allowing time, and by using it wisely to save it. The true glory of a day for a plant is the air and sunlight and earth-food which it has taken, from which it has become stronger. And every day, one by one, as it proves, contributes something to its strength.

All men who have been patient students of the earth's ways have learned to be careful, to love nature, and to take time. And we all must learn to take time. It is not by careless use that we gain anything, but by putting heart and mind into what must be done. When heart and mind enter our work they affect time curiously; because of the great interest we take in what we do time is not thought of; and what is not thought of, is not noticed.

Hence, the value of time comes to this: to use any time we may have, much or little, with the heart in the task. When that is done there is not only better work accomplished but there are no regrets lingering about to make us feel uncomfortable.

A practice hour can only be an hour of unwelcome labor when one thinks so of it. If we go to the piano with interest in the playing we shall be unconscious of time. Many men who love their labor tell of sitting for hours at their work not knowing that hours have gone by.

If there is a love for music in any of us it will grow as a seed. And as the seed needs the dear mother-earth, so the music needs the heart. When it has taken root there and becomes firmer and firmer it will begin to show itself outwardly as the light of the face. After it is strong and can bear up against what assails it—not the wind and the rain and the dry leaves, but discouragement and hard correction and painful hot tears—then with that strength it will flourish.

Now, sometimes, in the days of its strength the music will seek far more in its life, just as the plant seeks for more and blossoms. The flower in the music is as great for all as for one. It is joy and helpfulness. When for the love of music one seeks to do good then music has borne its blossom.

Thus, by learning the life of a simple plant we learn the true mission of the beautiful art of tone. It must put forth deeply its roots into the heart that it may be fed. It must strive for strength as it grows against whatever may befall it. It must use its food of the heart and its strength for a pure purpose, and there is but one—to give joy.

This turns our thoughts to two things: First, to the men and women who by their usefulness and labor increased the meaning of music. This is the glory of their days. Second, we look to ourselves with feeble hands and perhaps little talent, and the thought comes to us, that with all we have we are to seek not our own glorification but the joy of others.

LITTLE SKETCHES AND APHORISMS.

BY HERMANN RITTER.

Translated by LOUIS G. HEINZE.

MANY persons take the word "freedom" into their mouth and think they are free, when they can yield to all the inclinations which arise within them. Not the yielding to, or the satisfying of, the inclinations which are founded in the blind will, lead to freedom. Only intellectual freedom is true freedom. All yielding to and satisfying of the blind will, without the use of the in-

telligence, leads to a dissolute, unfettered being, and makes man, without his knowing it, actually a slave of the blind will.

Why call me weak in character, and even without character? Perhaps, because by further insight into a thing, I have changed my opinion about the same? What man, who strives after wisdom and knowledge, can say that his character is unchangeably and inviolably fixed! What you call strength of character you will find most marked in persons of the lowest order and in animals. These remain almost always the same during their entire life. Therefore do not talk about strength of character, but about formation of character and development of character.

The great mass of the population does not yet know the elevating effect of real music. How can it be possible with our present mode of music-education, which has been made a lucrative field for private speculation, to find out that the creations of Bach, Mozart, Beethoven, Liszt, and Wagner are more important and of deeper concern than all the shallow and transitory creations of salon composers, who just live (in regard to musical power of reproduction) on the incapability of the public? It is not surprising that the great works of Richard Wagner found no echo in the public within recent years.*

If we turn back to the path of development in speech and music and cast an eye on its origin, it then appears that they have the same source in common. Both were identical in primeval times. Music was speech, speech was music; for early in primeval times, when speech was forming, speech must have been music, inasmuch as both have a common essence as a foundation. By the primeval word emotions were aroused and brought to expression, just as this is the essence of music. The primeval word differed from the word of the present day in this way, that then it was a sign of emotion, now it is a sign of knowing.

Abstain and you will not feel the need of anything. This word can become of great importance in our life, especially in the present time, in which, more than ever, the chase after the external goods of life is carried on, and in which thousands upon thousands of persons seeking after excessive outward comfort and luxury, for much that is unnecessary and superfluous for life, work out their own destruction. One can live freer and more independently when one has learned to abstain from the superfluous. From thence comes a gain of time, and also exemption from care; for that from which I can abstain I need give no care. Time is ease and ease is one of the most magnificent gifts of life, because by it we are placed in a certain condition of freedom.

As at the foundation of every structure, every discourse, there is an idea, so it must also be the case with a piece of music. The idea is the principal theme in a composition, which must strike every one with all its force, even one who has only a passable ear for music. This principal theme lends to the whole discourse, as well as to the whole composition, the foundation idea. It evolves all the rest, and all the following is related to it. It often happens in a discourse, as is also the case in compositions, that the principal theme is proposed in the introduction; one hears the theme indicated in some of its motives, until later it appears in its complete form, and from here controls the discourse of words or music. It not seldom happens in the discourse of words as well as in music, especially in larger works, that after the principal theme there appears a second theme, of an opposite character, which, adds new interest to the composition.

Less playing and more enjoying of music should be accomplished by the teaching of music. If we were only to act in the education of music as in the education of the layman for other arts! Do we, then, by the study of literature make poets out of our pupils? by the study of the fine arts, painters, sculptors, and architects? At the same time the main factor of the musical

* This was written in 1883.

education of the public should not be the technical development, but rather a method by which is given the ability to the one studying to really learn to take up music and be capable of enjoying it. This method, outside of the study of general musical instruction which introduces the pupil into the workshop of the tone-artist, through the history of the different styles of music which have come into existence through entire periods or great individuals, is to be brought forth in words and tones. The only territory in which the one educating himself in music can technically occupy himself, may be in singing—above all, chorus singing.

In no age has music been more universal than in our own. Never, perhaps, was music carried on to such a sublime extent (but also executed in such a low manner) as it is to-day. This glorious art, this most sublime child of the muses, in our day becomes the most hair-raising excrement of civilization. Music is like an ensnaring being who allures all persons; they are carried along by its charms and think they must serve it. Consequently, it follows that every one "makes music"—everywhere, from the lowest cellar up to the king's palace. Oh, music is glorious! But by the manner in which it is frequently, yes, invariably, carried on to-day it can become the most horrible thing in the world. This evil is mostly the fault of the musical instruction of the present day, which spends more time in the representation of music than the teaching to enjoy good music in a correct manner. Poor fool, father of a family! you who believe you have done the right thing in the musical education of your children when you have procured a piano and have taken into your service a person to teach the playing of the same. Poor father! Poor children!

We see four factors constituting the nature of music: melody, harmony, rhythm, dynamics. We wish to name the same the elements of music, and characterize them in a few words, whose most beautiful union becomes music. If we compare a piece of music with a body or organism, then melody is like the singing thread which stretches through a composition, the mere drawing, the outline of the body; while the harmony encircled by the musical line (melody) is like the contents, the bodily. Rhythm is the pulse-beat, the life-bringing element in music; the manifold formation of the same brings life into a composition. The coloring is given to the composition by the dynamics, by which we understand the step-ladder of the power of tone. Now to form out of these elements a structure, such as can be created only by music, narrations, and revelations of the deepest and most concealed spiritual life, requires the hand of a master. He must be master of the elements, must draw them to him for the expression of his ideas, and arrange them. Just as in every organism, in every speech and narration, there exists an intellectual connection, his creation must also be imbued by the same.

Absolute music has only the power to express emotions of the soul, humors, sensations, whether called forth by inner or outward impressions. Of all the arts it does it most emphatically and conclusively, but also, at the same time, most undecidedly; that is, inasmuch as the life of emotion, from which it emanates, cannot act in common like the life of intellect. If there is less misunderstanding possible in the life of the intellect, in the comprehending of thoughts by a logical development of ideas, then the musical powers of expression which do not emanate from the understanding, the intellect, but emanate from the inner intuition, are open to many misunderstandings. If music by its power acts ever so convincingly, there is still required a certain acquiescence, a good faith in music and its power of expression, in the respective listener, as well as a certain accordance of his life of emotion, with that of the tone-poet, so as to arrive at a complete enjoyment. How could it have happened then that Spohr denies to Beethoven all esthetic feeling in the last movement of the ninth symphony? How has it come that there are musicians who declare Haydn, Mozart, and Beethoven vanquished, because they say they appear too childlike, naïve, and simple in musical expression? In this respect it is interesting to read the public criticism about the same composition in different papers. What a contradiction of opinions!

Thoughts—Suggestions—Advice.

PRACTICAL POINTS BY EMINENT TEACHERS.

THE SHORTEST WAY.

BY MADAME A. PUPIN.

MANY who are studying music are striving to find the shortest way. Those who would sing try to evade learning to read notes. They rely on having some one to sing the song for them until they learn it by ear. They think that is the shortest way. Some who would play the piano are unwilling to learn the relative values of the notes and rests. They think it too abstruse a study, like mathematics, and feel that they can guess near enough, or that it is not necessary to be so very strict about the time, if one only gets the notes right. They, too, think this is the shortest way. Those who would learn the banjo resort to other makeshifts rather than learn notes and time.

The shortest way is to begin at the beginning. The study of first principles is the most logical and really the easiest and shortest way to learn anything. There is an idea very prevalent among many would-be singers and players, that it is an extremely difficult task to learn to read notes and understand time, and so this duty is shirked. Any one with common intelligence could be master of the whole thing in a week if he were to set himself to the task; but indolence, or the supposed difficulty of the same, keeps them blundering along year after year, and the result is they are hindered in their progress and their teacher's patience tried to the utmost.

Who would think of learning to read by learning only the letters that spell certain words? And yet that is what they do who will not learn notes and time.

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CLASSICS.

BY THOMAS TAPPER.

It is interesting to discover why the classics are inspiring and helpful, and why non-classics are unsatisfying and harmful. Conceiving us we should one who is truly a master, we find that he has, in every day of his life, pursued the ideal with enthusiastic eagerness. And the ideal which he pursues allows him to let fall by the wayside, works—specimens of his craft. These works are the evidences he gives to the world of the nature of the ideal which draws him on. When a work has been wrought out of a quest for the ideal, by one who pursues it with power and great faith, it must be classic in its character.

Now, what has been conceived and executed through faith in that which is highest in the inner life will always breathe forth the atmosphere of that condition. The aroma of its true inspiration will be forever about it. From the nature of things a composer cannot tell us all that he has put into his work; but his work *being the result of a quest for the ideal admits us to a pursuance of the ideal*. In this there lies its true value. This is the unfathomable character of the classics, and contact with the ideal raises it within us.

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"WHAT'S THE USE OF STUDIES?"

BY CARL W. GRIMM.

How often is not this question put by young and thoughtless pupils! It is true that we do not learn music in order to play studies, but we practice studies in order to become proficient performers. Studies (études) are pieces written to afford practice to the student in overcoming technical difficulties. Some think they can gain proficiency by merely practicing pieces; but remember, in pieces the difficulties are scattered. In order to master one grade you would have to practice a great many pieces of that grade. How much faster the progress will be to learn thoroughly a set of études and then be enabled to enjoy the music pieces belonging to that grade. Learn and enjoy music pieces as works of art, and do not make exercises out of them. The greatest virtuosi of all times have written exercises. If they could have dispensed with them they certainly would have been the first ones to tell us so.

Bach is considered the inventor of the étude or study. Clementi, Cramer, Czerny, Moscheles, Chopin, Henselt, Liszt, Rubinstein, etc., have all practiced and written studies. They are not written for mere amusement, but for a purpose. You cannot build a good house without a strong foundation; the studies form the foundation of your technical facility upon the pianoforte.

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WHAT IS THE NEW METHOD IN PIANO TEACHING?

BY H. E. SCHULTZE.

THAT is often mentioned, as if in the last two years the pianos had changed in their construction, or, in other words, as if a so far unknown mechanical law was discovered. The touch may be taught in all known ways up to the very latest. If only done empirically it will do very little good if the law of the construction of the piano, especially the mechanical action of the key and its effect upon the string are not known. New methods have to be trite, thoroughly known, before being taught; every thing explained, and then it will be found that the new methods of touch are not so new after all. Piano actions do not change quite as much. The touch is to a considerable degree dependent on the temperament. Not every writer will, and cannot be properly interpreted for the simple reason that temperament of the writer is not consonant with the taste or the liking of the performer. Do not we as teachers know, or ought we not to study, the fitness of our pupil for certain writers in whose interpretation our performers would succeed better than with other writers?

Not every one has a taste (resp. liking) for Chopin, von Weber, Mendelssohn, Henselt, Rubinstein, or Schumann. He might succeed much better with other writers. Not every teacher will have all the experience he wishes to have, for the simple reason, experience is generally dependent on time, certainly on knowing how, what, and the reason why.

The hunger for a novelty is easily appeased by the average ignoramus; he is generally willing to pay for the same, and it costs him all he gets. Not every patcher can make whole boots.

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MUSICAL MISSIONARIES.

BY FRANK L. EYER.

THE very fact that there are localities in this country where nothing in a musical way is to be heard but the worst trivialities imaginable, should make composers of this sort of trash think twice before they force it upon the public. Think of young and innocent children growing up in such a musical atmosphere, to whom an illy written song or a crude two-step is music! Is it any wonder that taste for pure music advances so slowly? We think not.

There are students of theology whose highest ambition is to be missionaries, to spread the truth among the unenlightened and heathen nations of the earth. Are there people with like ambitions in the musical profession? Not many we fear. We would like to be bright and shining lights in the highest cultured musical circles, most of us, and because we cannot we are despondent. To such we would say that there is a work to do if you will but do it. Go to these dark and barren musical wastes and "waste your sweetness on the desert air." It may seem a hardship to you, but you will be doing a work of incalculable good in the cause of art; a work that future generations will appreciate and for which they will give you credit.

* * * *

REGULATE THE TENSION.

BY MARIE MERRICK.

AN eminent composer, teacher, and pianist, asserted recently that when at the piano one should always be in a state of tension. This seems to me to be a mistake. Severe experience has taught me that playing or practicing under continuous tension is one of the most serious evils with which we have to contend. What we need is *regulation of tension* to meet the requirements of the work in hand; even as the tension of a sewing machine

must be regulated to suit the material upon which one is working.

We should be able, first of all, to command at will perfect relaxation of the parts to be employed. Then we should also be able to infuse at will each of these parts with just the right amount of energy—no more, no less—to produce the variations of tension necessary from time to time as we play. Furthermore, as certain sewing machines vary their tension automatically, as they are acted upon by materials of different degrees of thickness, so should we in a sense become automatic, being so wholly surrendered to our work that we instantly vary the tension to suit its spirit and demands.

Until we attain, however, to this highly responsive condition, we shall resemble the machines, to continue our illustration, of which the sewer must regulate the tension as required. When necessary to change the tension of a sewing machine for certain work, there is but one way of ascertaining when it is just as it should be, and that is *by the appearance of the sewing*. So when we would regulate human tension for musical work, we have but one means of knowing when it is right, and that is *by the character of the tone produced*. Just the degree of tension necessary to elicit a certain quality or degree of tone no human being can impart to another; for it must vary with the individual, according to his strength and physical idiosyncrasies.

Whether it is easier for the tense person to relax from his habitual condition of undue tension, or for the phlegmatic individual to cultivate a more tense habit is difficult to know. In either case the necessary change of condition, as well as the frequent change of tone-color requisite to effective playing, can be attained only through a clear and intelligent conception of *tone* and *tonal effects*.

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SLOVENLY PUPILS.

BY J. C. FILLMORE.

I SUPPOSE it is the experience of every teacher that a good many pupils, especially those of from fourteen to sixteen years of age, are apt to be exceedingly inaccurate as regards notes and time. Long notes will be cut short, shorter ones made too long, rests overlooked, ties disregarded, accidentals misapprehended, etc., etc. In short, many pupils do their work with an amount of inaccuracy and slovenliness which absolutely precludes any approximation to artistic quality in the playing. When one has to spend one's whole effort in making the pupils get the notes correct, both as to pitch and length, one can hardly give much attention even to touch and tone quality, let alone phrasing and interpretation.

This is a most trying condition of things, both for teacher and pupil, and one which requires great care, judgment, and self-control on the part of the teacher. The easiest and the *worst* thing to do is to assume off-hand that the young pupil is simply lazy and careless, lose one's temper, give her a vigorous scolding, and send her home in tears. The *right* thing to do is to find out, if possible, how much of this inaccuracy is due to lack of mental discipline. There are many, *very* many, young pupils who have not yet acquired habits of mental concentration; who do not know how to take one step at a time; whose attention flies about from one thing to another. Perhaps, too, they have yet to learn the lessons of patience and self-control, the most important of all. But how shall they learn any of these things, or even learn to value them, if they do not see them in us? "*Noblesse oblige*." By the exact measure of our superiority in age and experience are we under obligation to set our pupils examples and serve as models in all these important matters.

I do not mean that laziness and carelessness are to be allowed to pass without stern rebuke. Faults must be corrected, whether voluntary or involuntary; discipline must be strict and steady; the teacher can hardly be too exacting in his requirements. But he must never be otherwise than kind, patient, considerate. He must always show himself a friend, anxious to serve his pupils and exacting only because he can do them good service in no other way; not a selfish taskmaster throwing on the faults of pupils the blame of failures which are due to his own impatience and weakness. That is mean and unmanly.

Vocal Department.

CONDUCTED BY H. W. GREENE.

[In this connection there will be a QUESTION AND ANSWER DEPARTMENT, open to THE ETUDE subscription list. Make your questions brief and to the point. The questions must be sent in not later than the fifteenth of the month to insure an answer in the succeeding issue of THE ETUDE.]

ADVANCED EXERCISES IN RESPIRATION.

HERE are four breathing exercises not found in the vocal primers. They are, nevertheless, when mastered, invaluable accessories to the technic of artistic delivery, and in the concert room and on the operatic stage are only conspicuous by their absence. The intelligent listener recognizes and applauds their discreet employment. When treated clumsily or without discretion the effect is as disheartening as it is ridiculous.

SIGHING.—Sighing, as a natural effort, designed to relieve the lungs and accelerate the circulation, when depressing emotions or organic impediments cause the feeling as if the breath were pent up, consists in a sudden and large inspiration. In vocal training it becomes a most efficacious means of free and unembarrassed respiration, and consequently of organic energy and full voice.

SOBBING.—Sobbing, as an instructive act, consists in a slightly convulsive, subdued, and whispered gasp, by which an instantaneous supply of breath is obtained, when the stricture caused by the suffocating effect of grief would otherwise obstruct or suspend too long the functions of inspiration. The practice of the sob facilitates the habit of easy and rapid respiration, and the expression of pathetic emotion.

GASPING.—Gasping is an organic act, corresponding somewhat to sobbing, but much more violent as belonging to fierce emotions. Its effects as an exercise in disciplining the organs are very powerful, and its full use in vehement expression in dramatic passages highly effective, and, indeed, indispensable to natural effect.

PANTING.—Panting as a natural act, in a highly excited state of circulation, whether caused by extreme muscular exertion or by intense emotions, consists of sudden and violent inspiration and expiration, the latter process predominating in force and sound. It is the only respiration in high organic excitement practicable.

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THE SINGING INSTRUMENT.

PRACTICAL and theoretical knowledge differ widely. Theory reduced to practice is experimental; knowledge evolved from practice is scientific. Knowledge of the every-day acts of life, such as walking, breathing, or speaking, is usually limited to a consciousness of the act itself. Definite mental intent and guidance preceding the act is a step in advance. Let the mental act or attitude be a motive which has arisen or been formed from an acquaintance with the conditions which combined to make the practical act possible; let this be applied in practice and we have an example of the highest type of culture in all arts where physical and mental training are interdependent. It is quite clear that things with which we are familiar are frequently those of which we have the least theoretical knowledge. This is as often true in our intercourse with people as in the pursuit of art knowledge.

We may, for instance, be on terms of easy familiarity with a person and yet have very little insight into his character; and, in fact, the only thing that would prompt us to look deeply into his character would be his having done something out of character.

We find that he who knows most about his own voice is one who has had some disease of the throat or difficulty in using his voice, and has been aroused to a study of the causes thereof. Nearly every one has a voice, and since it is continually in use, they may be said to be on terms of familiarity with it. But how few, even of those who use it for speaking or singing, understand the principles of its use, the correct means by which the greatest results can be obtained, or even the proper care of it.

Put yourself to the test in this matter by mentally answering some of the following questions: What is a

voice? What constitutes the elementary differences between voice in song and voice in speech? What is meant by the registers of the voice? Is such a distinction legitimate? What is the real anatomic basis for such a question? Why is it that the war on the register system is, and has been, so bitter, and the disputants so diametrically opposed to one another? What are the names of the principal vocal organs? What do you know of their construction, their uses, and relative importance? Wherein do authorities differ? Who are the authorities?

You have awakened, I hope, to the understanding that there is something beside the mere act and art of singing, that every intelligent vocalist is at least privileged to know. Among those who are educating themselves in the vocal profession, there is as strong a likelihood that they will become teachers as singers. Hence it is important that a definite knowledge of the physiologic phenomena accompanying tone production should be gained. It is important to acquire this at a point in the study when theory and practice will not exert conflicting influences.

A man who is ill calls his physician, who prescribes for him. The physician does not lecture the patient on anatomy, surgery, or general practice, but attacks, instead, the disease. On the other hand, if a well man wishes to study medicine, or to note the effect of certain methods of treatment, he ceases to be the passive subject in the hands of the expert, but becomes active in his attitude to medical practice. So with vocal students; voices under development are imperfect; they require either purifying, placing, or strengthening, none of which processes demand an intimate knowledge of theory on the part of the student.

In the hands of the skilful master the results will usually be, as in the case of the patient, more direct if they faithfully follow the prescribed treatment, unmindful of the reasons which are the basis of that treatment.

Once the voice is placed, however, and the pupil has been cured by the teacher, in other words, has surmounted the problem of how to produce a tone correctly, which means naturally and easily, it would be highly commendable should he evince an interest in the theories underlying the results which are so satisfactory to him; and not only commendable but necessary, should he entertain the ambition to instruct. When the physician accepts a young aspirant for medical honors, he seats him in his office and plans a course of reading which is the basis for his more practical advancement.

So we, to those who desire further light on the mechanics and theories of tone production, refer you to the great authorities on these matters, who treat each branch of the many-sided subject in exhaustive detail and speak with authority.

Thoughtful teachers applaud freedom of discussion on authorities, and entertain views themselves on questions of importance quite opposed to those they read. So, also, will thoughtful students. Reading will furnish them material with which to prove or disprove many perplexing things in their own experience. Specialists do not cover the entire range of observation. Even the subjects which they have examined and upon which they have written are presented differently by different writers, because they have been approached with preconceived ideas which are difficult of dislodgment, and it is no less certain that observant students will find in their experience some points not in harmony with accepted theories, and while this may not prove authorities in error, it may prove that most voices in some particulars present exceptions to rules, and open their eyes to the fact that in voice, more than in any branch of study, rules depend upon their exceptions for verification. This points plainly to the truth, that the teacher who has the greatest latitude, both in his experience and adaptability, will secure the highest averages.

Look well, then, to all opportunities for the development of the perceptive faculties; read such authorities as Pierce, Rush, McKensie, Guilmette, Seiler, etc., many of which are to be found in well-appointed libraries.

The teacher of painting holds up before his pupil, nature. It is not the question whether or not the object of nature to be represented is beautiful. The nearness of the approach of the pupil to nature in his effect, de-

termines his success. The pupil who attempts to represent any great character or subject in stone, is not allowed to idealize the original. He takes the man or animal and imitates with severe exactness the outline and proportion of his copy. He may place his subject in the most favorable attitude or graceful pose, so long as he does not infringe on nature.

You will see that I am leading up to nature as a fundamental principle of art, not less emphatically true in voice culture than in painting or sculpture. Unfortunately, the voice teacher is rarely allowed the felicity of beginning his work with nature. He must take the material upon which he has to work, and by ingenuity or artifice, coax it back to its natural condition. All correct voice development must begin with nature. By that I mean that the condition in which the voice was intended to do its work must be obtained, unhampered by tightness of dress, either at the neck or waist, uninfluenced by tightness of muscles near the vocal organs, uninjured by straining or effort to increase quantity or range.

The influences which surround a voice are usually so opposed to the freedom of tone and perfection of quality, which is the charm of all truly artistic voices, that one rarely meets with a voice which does not demand, in the earlier stages of its treatment, laborious training in the retrograde. Much that has been done either in study or through habits of carelessness, resulting in unnatural effort, must be undone.

Having arrived at the natural voice, which is the true singing instrument, let us look a little into tone. Our terminology will help us somewhat perhaps. Sound effect is the result of the sudden activity of the air set in motion by a body excited to vibration. The sharpness or vitality of the sound effect depends not so much upon the quality of the air, as upon the sonority of the body set in motion being repeated and sustained with mathematical exactness and a sufficient length of time to enable the ear to gain a distinct idea of the pitch, the pitch depending, as you know, upon the rapidity of the vibrations.

Vocal Tone Effect.—Here we find an attribute not fixed by science, but elevated to art, and it is from this point of view that we must consider it. In a vocal musical tone we find no fixed law prevailing; it is by the charm of variety that the vocalist exercises his most potent spell.

A vocal tone comprehends three distinct component factors, all interrelated, and the interrelation of which must be perfect in balance, both in the process of development and final adjustment.

This triad of requirements is:

1. A motive power or point of propulsion.
2. A vibrator or point of vibrating activity.
3. A resonator or point of delivery.

The muscles of respiration are the motors; the vocal bands are the vibrators, while the vocal cavities and the bones of the head are the resonators or sounding-boards.

To secure the best results, the motors must be under perfect control, able to hold in poise just enough breath to act on the vibrators (the vocal bands) while in their perfectly unhampered and receptive condition, and in such a manner as to leave them free to direct the vibration to the points of resonance in the head. If the motor is too powerful, the vibrator is strained in its effort to utilize all the air directed upon it. If the vibrator is overburdened, it fails in its office of directing the tones to their point of delivery. If the point of delivery is not acted upon directly and naturally by the vibrators and muscles supported by the motor muscles, the tone loses its acoustic properties. Hence a perfect balance between the parts is necessary to the highest effect.

Let us follow our triad of requirements in other instruments. We find the voice is the king of instruments, because in it are to be found all of the necessary conditions. This is true of no other instrument. In the violin, we find the frame is the resonator, and the application of the bow to the strings reveals the point of vibration; but we have to go outside of the instrument for the motor, which is the arm of the player. In the pianoforte, the strings are the vibrators, the sounding-board the resonator, but the keys are not the motors—hands guided by the intelligent will are the motors.

And so, through the entire range of instruments, none are complete or become sentient without an addition of the motive power of man, and as he perfects the balance between the vibrator and the resonator, so are the highest results gained.

The process by which this result of musical tone is secured in different instruments differs not in principle. It will be perceived, however, that the application of these principles differs greatly. In the string family two methods are employed to excite the sonority in the resonator by the vibrator; picking, as in the guitar, mandolin, banjo, and zither, and scraping, as in the violin and its family.

In the brass group of instruments we are another degree removed from the original instrument, the voice. We find but one of the triad of requirements, while the other two must be furnished by the performer. The motor is his breath, the vibrator his lips, while the instrument itself is only the resonator. In the wood family, comprising the oboe, clarinet, etc., we find again that the vibrator and resonator exist in the instruments, while only the motor is supplied by the performer.

We have not far to seek for the causes which have led to the development of so diverse an array of individualities in tone. Man's love of variety has prompted him to seize upon every means to perfect the different characteristics of tone which accident or experiment has suggested to him. The science of acoustics and musical art have been employed in combination to entice from metal, wood, stone, and even the skins of animals, a rich variety of tone, which, when placed in harmonious combination to one another in the orchestra, afford the most refined pleasure. We naturally question as to the position the singing instrument occupies in the tone family. Who can deny that its precedence is as clearly sustained on the ground of its superlative charm, as upon that of its antiquity? Is anything more satisfying than the sound of a beautiful voice? Can any instrument compare with it for variety, quality, or elasticity? Is any effect more truly sublime than that produced by a large number of voices, acting in concert under a wise discipline?

How rich a gift, then, is that of a voice! How marvelous its possibilities in growth and development! How direct in its influence! How adaptive to every mood and need of man! How sure as an index of temperament! How jealous of care and rebellious when abused! Surely, he who sings, and sings in a spirit of consecration to his art, is entitled to the place he holds in the affections of the people. It is by an undisputed right that he takes possession, for a time, of the most secret chambers of the soul; and how much greater the satisfaction in listening to a voice, when one is conscious that he who possesses the key to our Holy of Holies is worthy of our silent homage. When he enters, it is with reverence; when he has gone, he has left a pleasant memory, which links us not only to the singer, but to the spirit speaking through him, of the sublimity of art; of the graciousness of God who made art the blessed medium through which we can catch real glimpses of His love and tenderness.

THE VOCAL CONGRESS.

WILL there ever be a Vocal Congress, a Congress of Vocal Teachers and Students? The writer has repeatedly observed the humorous effect of such a proposition, but he nevertheless believes such a convention would be not only feasible, but immeasurably helpful to the cause. Judging from the trend of modern newspaper controversy, the most reasonable precaution that could be made in such an event would be a well-controlled ambulance corps, or a preparatory emergency drill, on the part of all who participate in the Congress. Fortunately, however, these vituperious pen-and-ink shafts not only do not draw blood, but, as far as our observation goes, they even fail to breed bad blood. Such displays, however, cannot fail of arousing in the thoughtful mind serious question as to why it is that the vocal profession has no standard of excellence, no one point upon which all are agreed. To be sure, art in the abstract knows no law, but well-defined systems and fundamental principles, we all realize, are grouped about every profession but the vocal.

All agree that certain methods or holding the bow secure the highest result in producing the violin tone; that certain rules must be observed to gain technic on all instruments except in the field of voice. Here, where every result is justified by a certain number of disciples or admirers, every man seems to be a law unto himself; hence one recognizes no clearly defined school or ground upon which, by common consent, all may stand. There is no tone or quality which may be said to be held in legitimate supremacy over all others. There is no method of training upon which, as yet, all will agree as the most direct and only infallible guide to a ripe virtuosity. There is no voice even which challenges the adoration of all groups of vocal admirers. There have hardly been singers who, even in their sublimest moments, were so great as to dissipate the clearly defined lines of preference in the profession.

Are these inconsistencies real or only fancied? Is it prejudice, envy, or competition that makes agreement upon a vocal standard seem so remote a possibility?

The vocal feature in THE ETUDE is a new departure. The department editor wishes particularly to impress upon the vocal profession the fact that these columns are open to discussions of important questions relative to the vocal art, and it is with the idea of arousing free discussion on this important question that he takes the initiative in presenting the subject as above, and to insure definiteness the following questions are submitted:

1. Is a Congress of the vocal profession desirable?
 2. If so, what would be the principal object of such a Congress?
 3. Outline topics in the order of their importance.
- Make your answers brief and to the point, and send them to H. W. Greene, No. 19 East Fourteenth Street, New York City.

The articles should be signed with the full name of the writer. Their publication will be subject to the approval of the editorial staff of THE ETUDE. If the contributor desires, however, the articles may appear under a *nom de plume*, or without signature.

VOCAL TRUISMS.

ALL truly great tones are characteristic, not of the teacher but of the pupil. It is the office of the teacher to so treat the individual voice that its individuality shall not be sacrificed but enriched and intensified.

The obstinate battle in voice development is between physical and mental vitality—the strong against the weak. The temptation to employ the one and forever destroy the other is overpowering, and yielded to in the great majority of voices. The teacher of singing who is true to himself and his art, will never concede the usefulness of a tone that is based on physical vitality, but hold his pupil to the unmuscular tone, that in the end exceeds the other in stress, control, beauty of color, elasticity, and penetration. Such a tone, once gained, dies only with the singer. The other has but a brief and unhappy existence.

To gain the true vocal vitality one must devote years to unremitting and intelligent study. Every muscle related to or identified with the tone function, must, by many thousand repetitions of appropriate exercises, be brought to a condition of great strength and resistance and of equal delicacy and elasticity. All muscles unidentified with the tone function must be rigorously excluded from participation in the practice. Such discrimination is necessary in the early practice that the extrinsic muscles may lose their power to interfere with, or their inclination to assist in, the production of a tone.

"Method" is the general term given to a variety of special features connected with voice development. These features are identified by the prefix to the word method. When a teacher departs from the traditions of his contemporaries or his instructors, or is exceptionally successful, he is said to have formulated a method, which is frequently designated by prefixing his own name. Thus we hear of the Lamperti method or the Bassini method. When many teachers in a certain locality seem to agree upon what is desirable as a quality and the means of obtaining it, the method is designated by the country or location. Thus we hear of the Italian or German method.

Method seems to signify uniformity of results rather than unanimity in modes of securing them.

A method that can be upheld as a standard will hardly be found, so long as there is so wide a diversity of impressionability among voice admirers. This peculiarity of the human ear is so pronounced that a quality which excites the most agreeable sensations in one person, fails to make the slightest impression upon another; hence there will be admirers of qualities of tone that differ widely for many years to come, and the most fruitful efforts will be in the direction of characteristic rather than conventional qualities. A tone unrestricted by faulty emission, unhampered by nervous apprehension, fraught with the blended conception of composer and artist, will reach and enrich every soul that has the power to respond to the subtle influence of the imagination.

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THE VOCAL MUSCLES.

THE vocal muscles are capable of a great degree of development by the use of a judicious series of exercises. To insure this development there are several rules that must be observed.

1. The exercises must be regularly and systematically practiced.
2. They must always be practiced within easy compass.
3. They should never be pushed beyond the point of fatigue.
4. They should never be sung too loudly, or with physical effort.
5. They should never be employed when the vocal organs are weakened by cold or other illness.
6. They should be practiced while standing, to allow free play of the organs of respiration.
7. They should be practiced by twenty minute periods for from two to three hours per day, the resting spaces exceeding in length the practice periods.

And, finally, if these rules are observed for many weeks with undeviating regularity, and then a season of complete rest follows, it will be found on resumption of the use of the voice that it has gained more in power, warmth, and resistance during the season of repose, than it did during the many weeks of work.

Thus do the laws of our physical being compensate for the requirements of mental repose.

CALVÉ ON AMERICAN MUSICIANS.

As musicians, Mme. Calvé thinks Americans worthy of praise. In this connection she says in an exchange:

"The Americans have, it seems to me, in the field of music, and especially in the field of vocal music, all of the characteristics of the conquering race. They are possessed, naturally, of the most exquisite voices, which, when properly cultivated and trained, are almost unrivaled; they have indomitable energy, perseverance, and pluck; they stop at nothing, are deterred by no trouble, and prevented by no obstacle. Poverty, weariness, exertion, hard work—none of these living specters which affright and terrify the average art worker, has terrors for them. Their physique and their temperament seem made for toil and to surmount discouragement, and the success which they are daily achieving, in the field of both operatic and concert singing, is testimony to their natural fitness for accomplishment and to their ability to excel. They seem, in fact, to be most lavishly fitted by nature for the parts they are assuming. To these gifts of voice, energy, pluck, and perseverance, they frequently add a beauty of face and grace of form and movement which the public recognizes as most important factors in the success of the singer's career. They have, too, the temperament which makes great artists and great actresses, the artistic feeling which has for its standard perfection, and which is satisfied with nothing less.

—"One object alone is worth the artist's pains, and should be sought by him. His work must be the perfectly sincere expression of his inner feeling. His artistic production must be the outcome of his personal life, the faithful enunciation of his thought."—Gounod.

PIANOFORTE STUDY.

HINTS ON PIANO PLAYING.*

BY ALEXANDER MCARTHUR,
PUPIL OF RUBINSTEIN.

AMATEURS.

"EVERY one plays the piano," said Paderewski to me lately in Paris, "and yet no one plays it, for there is no instrument easier to commence and no instrument harder to master!"

Of the world's great pianists there have been three pre-eminently great: Liszt, Rubinstein, and Paderewski. Great as virtuosi and musicians, but especially great in their individuality—that hall-mark of genius. Yet Liszt, while still in the zenith of his powers, practically gave up his career as a virtuoso, devoting his energy to conducting, composing, and teaching; Rubinstein took trouble to discourage the musical talent in his sons, more or less forbidding them any career as artists, and Paderewski, the last of the trio, now the greatest pianist living, confesses that there is no instrument harder to master than the pianoforte. It may be taken without controversy that only those who know little consider the study of the pianoforte as easy, and only those who know and realize its difficulty ever become pianists of merit or distinction. The easiness of preliminary piano study leads many students to suppose that the art of piano playing is one easy of accomplishment, and no error has worked more mischief among students than this; for, just as "fools rush in where angels fear to tread," so young piano students, by attempting Chopin and Schumann when they are incapable of playing a Clementi sonatina properly, fall into habits of inexactitude and wrong methods of technic, requiring hours of study to eradicate.

Piano playing does not consist, as so many think, in pressing the keys of the instrument after any fashion and evolving a tune. Only by certain methods of technic can one produce the right tone and *nuance* of tone-color, and only by the hardest study, the hardest training, the most absorbing contemplation of the beautiful, can we hope ever to fathom the meaning of Chopin or Schumann, or grasp the philosophy of Beethoven rightly. The student who sits down to a Chopin nocturne or a Beethoven sonata can do neither himself nor the composer justice, unless he understands this.

Piano students—in fact, all art students,—who study for amusement make the vast mistake of supposing there is an easier road in study for them than for their professional brethren, and that they take less on their shoulders in commencing than do the latter. This error works untold mischief, and retards the progress of the amateur in almost every direction. If amateurs want to become good piano players, the first thing that must be understood by them is that the only difference between the amateur and the professional student is one of progress, not degree. The latter goes further on the road than the former, and aims higher, but the path in the beginning is the same for both.

Ignorance of this truth is the cause of much of the inartistic work we have to suffer over in our drawing-rooms, and is the reason why the term amateur has become one of reproach among artists.

When Rubinstein's wrath had become contemptuous, he would say to his pupils: "You have played like an amateur," and nothing he could say hurt as that did, for they knew it was immeasurable in its sarcasm. One could feel on such occasions the atmosphere of the dark, low-ceilinged room of the St. Petersburg Conservatory, where he gave his lessons, surcharged with the emotions of each student, while Rubinstein stood out, a striking figure of stern and lofty criticism, awakening heaven only knows what depths of fear and consciousness in the heart of each trembling pupil. All this caused by the term amateur, or, rather, by the significance which laziness and bad teaching has given to the term.

Every educated person should know something of music, and, as the piano is the easiest of all instruments to commence with, and decidedly the most useful, every

child should be given at least two or three years' instruction on this instrument. A little piano playing never comes amiss. To know enough to go through the piano score of a new opera or some much-loved symphony of one of the great masters is a pleasure that fills profitably many an hour of leisure or of *ennui*, and the most unmusical person in the world cannot fail to benefit by a short training. It makes the fingers, wrist, and arm supple; it teaches a movement of the hand and arm that is independent of the eye; and is, altogether, a useful accomplishment. At the same time better never commence the study of the piano than commence it under an incompetent or amateur teacher. At the present time there are thousands of luckless students wearing their lives out in the European centers of musical art in an attempt to overcome baneful habits and false methods contracted during their early youth through careless amateur teaching. A bad method is next to incurable, and the number of fine players that have been spoiled by a bad method exceeds that of the indifferent players that have been advanced by a good one.

Not so important as a good teacher, but still of importance, is a good piano. Never practice on a piano of an indifferent maker, when you can get a Steinway, a Broadwood, or an Erard. Many people have a notion that finger exercises practiced on a good instrument ruin it, but this is as absurd as if we should assert that scale-practice would hurt the voice. It all depends on the method of practice, and this in turn on how the student is taught to practice. When finger exercises are studied for the mere strengthening of the muscles, it is just as well for one's own nerves and one's neighbors' nerves to use a Virgil keyboard; but when one studies finger exercises for tone-production, one should use the best instrument to be had.

Rubinstein always impressed on his pupils that they should play on the best instrument manufactured in the country where they happened to be residing. On several of his tours instruments belonging to a special maker were sent along with him, but he always found it an unsatisfactory arrangement, inasmuch as the instruments were liable to have the brilliancy or sonority of their tone weakened by each change of climate.

There is an old adage that it is a bad workman who complains of his tools; but, let the pianist be who he may, he should remember that it is impossible to have good piano playing with a bad instrument. Nor is it possible to have a good instrument and a cheap one. When it comes to buying musical instruments, all economy is a mistake. Get the very best the country has to offer.

At the same time, let the piano be what it will and the teacher who he may, if there is no talent the results will be poor.

Piano teachers have very often to face an altogether unnecessary obstacle interposed by the mothers of their charges. It may be taken as an absolute rule that no mother is capable of estimating justly the extent of the talent of her offspring. Hundreds of times in our lives we have all had occasion to smile over the rapture of young mothers. It is the same when these children grow up and commence art studies; all the geese become swans, and the number of young Paderewskis now flourishing would be amazing, were one to take a census from mothers only. Then what these mothers expect a teacher to do! "*Poeta nascitur non fit*" is an old saying, and one that ambitious mothers should bear in mind when they harass their children about piano playing.

When Rubinstein was director of the Conservatory at St. Petersburg, there was only one thing on earth that could awe him, and that was the announcement of an "ambitious mother." I never knew him face one alone, and many a time I have sat with him, by special request, during the interview.

"Good heavens!" he would cry in desperation, "I am Rubinstein, and I am director of the Conservatory, but you cannot expect me therefore to make geniuses."

There is no form of cruelty more wicked than that followed by many mothers who condemn their children to hours of pianoforte practice. No child under twelve years of age should be asked to sit at the piano more than two or three hours a day, and this not at one sitting. A naturally gifted child is often lazy. Even Rubinstein acknowledged that he liked better to romp than to prac-

tice—at times; but no amount of practice will make a pianist if the innate talent is not there, despite the loftiest ambition of the most slave-driving of mothers.

One duty a mother has above all others, and that is to see and convince herself that the tutors or teachers with whom she places her children are *bona fide* artists and not fakes. In America especially, where music journals, for the sake of a paltry few dollars of income, will uphold and advertise largely any one willing to pay, mothers have a difficult task. A great artist does not need to advertise and will not advertise. The public should understand that eulogies and newspaper clippings printed in music journals are nine-tenths of them paid for, and paid for dearly. They are no criterion whatever of merit; rather the contrary.

Any artist teacher of standing who has started out to make teaching his profession will secure before all else a diploma on completion of his studies, whether it be from Liszt, from Rubinstein, or from some well-known conservatory. A non-diplomaed teacher has no right to give lessons, and parents and guardians will be wise in avoiding all such.

There is nothing in which amateurs sin so greatly as in the overestimation of their powers, and it is only those of them who are wise beyond the average that know enough to eschew Mozart, Chopin, and Schumann almost altogether, with the greater compositions of Bach, Beethoven, and Mendelssohn. "Man, know thyself," is a hard formula; but "Musician, know thyself," seems to be one still harder, if we test it by the horrible mockery of some Schumann and Beethoven interpretation, and the always inevitable slaughter of Chopin in our drawing-rooms. Often, when I rush out of hearing from some *salon* where Chopin is being mangled, I shudder lest the gentle spirit of the composer be compelled to listen in expiation of his sins, till I console myself with the thought that this would be not purgatory, but hell—hell, worse than anything Dante has conceived or Gustave Doré painted.

Every professional player we hear to-day has given years of ceaseless study to his playing, and, if amateurs would only remember this, they would cease to attempt the ballades and nocturnes of Chopin and to wrestle with the philosophic problems of Beethoven.

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

M. A.—*Salot-Saëns* symphonic poems to which you refer deal with mythological subjects. "*Phaëton*" has obtained permission to drive the chariot of his father, the Sun, through the skies. His untrained hands cannot control the steeds. Jupiter strikes him with thunderbolts and he falls. "*La Jeunesse d'Hercule*" describes the legend of Hercules, who, starting in life, saw two paths, pleasure and duty, open to him. He chooses the path of duty and follows it out despite the seductions of nymphs and bachelantes. "*Rouet d'Omphale*" depicts the classic tale of Hercules at the feet of Omphale as a pretext for illustrating the triumph of weakness over strength. Any work on mythology will give you fuller details than our space permits.

K. S. B.—The term "concert pitch" is too vague to be clearly understood without attaching to it the number of vibrations of "A" or "C" per second at a temperature of 65 degrees.

By "international pitch" is meant A—435 vibrations or C—522.

By "concert pitch" is meant a variety of pitches varying from 522 to 546 (and even higher) for C.

There is a most decided tendency toward the use of the international pitch as the best for all purposes. Every season sees it adopted by more and more of the large orchestras and the leading piano manufacturers and pipe-organ builders.

Mozart wrote to a pitch of C—508, which would make the high "G's" in the Gloria of the Twelfth Mass equivalent to a note about half way between F and F sharp at C—546—an immense relief to the average chorus. Handel, Bach, Haydn, Mozart, Beethoven, and Schubert all wrote for C—498 to 515; so when we sing their music at the high concert pitch, we actually transpose it from a minor to a major second higher than the pitch the composers intended it to be sung at. The movement toward a low pitch is, therefore, a step in the right direction.

Your piano will sound best at the pitch for which it was designed

when built. What that is can be ascertained only by writing the manufacturer.

If you wish to have it at international pitch it will do it no serious harm and you much good.

D. O.—A passage having both legato and staccato signs, should be played with what is known as the portamento touch. This requires that the notes be separated but not slurred together, and at the same time not cut off so short as to sound staccato. It is a sort of compromise between the two first-named touches.

R. A. S.—1. Calvé was born in France in 1866.

2. For a description of the Janko keyboard write to Decker Bros., New York, and for a description of the Bayreuth theater write to Novello, Ewer & Co., also in New York.

3. Master Hubermann was born in 1883 and is, therefore, fourteen years old. He is certainly a genius.

4. The following is a list of some of the most prominent living violinists: Joachim, Hallé, Walthers, Sarasate, Sauret, Thomson, Ysaie. As to saying which of these is best, however, would be merely a matter of opinion.

5. The same might be said of contralto singers. Sanderson, Schirnak, Nielsen, Standig, Joachim might be mentioned as being prominent before the public.

A. H. M.—1. The following is a list of studies for the development of the trill, arranged progressively. Krause, op. 2; Gurliitt, op. 142; Baumfelder, op. 241; Loeschhorn, op. 165; Cramer, bk. I, No. 11; bk. II, No. 25; Czerny, op. 740, Nos. 22, 34, 48; Clementi, Gradus, Nos. 22, 32, 38; Chopin, op. 25, No. 6.

2. For octave playing use Kullak or Mason, Köhler or Döring octave studies. All are good.

3. Germer's "Practische Unterrichtsstoffe" is a good work to use for sight reading.

W. B. A.—The better class of organists do not play the lower octave of pedals in hymn tunes, because it brings the bass tones too far from those of the manuals for blending, and, too, the ear soon tires of the lowest tones of an organ.

G. U. W.—Interludes are not used now as much as formerly. They break the sentiment and disconnect the effect of both the words and the tune. There is no need of them. No, do not use the 16 feet tones of the pedal in accompanying a solo or quartette, except rarely in bringing out a brilliant climax. The low pedal tones cover solo voices so that it is difficult to hear them. Wait at the end of your hymn tunes, when the congregation is singing, the length of one measure only, or the rhythm will be lost and this will make them sing slower and slower.

R. H. D.—Your choir will enunciate clearly if you will pay attention to sustaining the longer tones on a clear vowel sound uncolored with the adjacent consonants, and if you will impress them with the sense and full meaning of the words, provided the singers want to have the congregation understand the words. When singers have a message to sing, and give it out with a desire to help their congregation to a better life, they will enunciate clearly. Consonants must be crisp, and the singers must think more of the sense of the words than of the effect of the music as such.

T. I. G.—The occasional "startling loudness of the bass" is due to your having out the sub-bass stop of your reed organ and then playing the bass just as written. When this stop is out you should transpose your bass to within the octave of sub-bass reeds. This will require your left hand to play most of the bass an octave lower than it is written, and that your right hand shall play three parts. You may need to give this stop special practice.

L. A. W.—Try Chaminade's "Sarf Dance," and her "Flatterer." Also "Confession," by Schütt; "Chaconne," by Durand; "Idilio," by Lack; "Polish Dance," by Scharwenka; "Polka Bohème," by Rubinstein; "Melody," by Hewitt; "Serenata in D," by Moszkowski; "Album Leaves," Schumann, and "Polonaise in D," by Schumann. These pieces will be sure to please and are about what you ask for.

For vocal music studies try Concone's "Fifty Lessons" for her. The fragment of Bach represents one of the three parts as being played while the two other parts are represented by rests. Part music gives rests for each part that happens to be silent.

M. K. J.—Send to some leading conservatory for their list of studies as used for their courses in graduation. In them you will find studies graded and classified as considered best by that conservatory.

Publisher's Notes.

TAPPER'S "Music Talks with Children," which is now on the market, is truly a work of art, both inside and out. The reading matter appeals to the very best there is in us, whether we be children or grown people. Progressive teachers cannot afford to be without this book. By loaning it out to pupils, or by reading aloud now and then a chapter from it, the best of results must ensue with the little folks. See advertisement elsewhere.

WE would ask our readers—all of whom are interested in good musical literature—to read carefully our advertisement of Wagner's and Liszt's "Letters,"—three volumes of the letters of these two of the greatest musicians of the nineteenth century. To those who are

especially interested in the lives and works of these masters the books are of inestimable value. We have made arrangements, by buying largely, to be able to offer them to our patrons at a price far below the market value. The works sell for \$9.50. Our price is \$3.90 and postage. The advertisement, which is more of a review, will give a fair knowledge of the contents of these works, to those who do not know of them. Every library, large or small, public or private, should take advantage of this offer. If the sales warrant it we may be able to offer other standard works of musical literature.

CORRECTION.—We desire to make the following correction in Edward Baxter Perry's article in the March issue on "The Art of Programme Making." "Beethoven's Sonata, op. 3," should read op. 111, and "Schumann's Sonata, op. 2," should be op. 11.

JUST now the children are receiving a great deal of our attention. We would call attention to W. W. Gilchrist's "Songs for the Children," recently issued by us. No daintier work has ever been published than this collection of 27 songs. They are all of them regular musical gems, and in every household where there is musical love in the least, these songs should find a place. Let the children learn to sing about "Old Mother Hubbard," and "The three little kittens who lost their mittens," as well as recite the old but popular rhymes we all of us have known from childhood's days. Price \$1.00.

THE ETUDE's new department of vocal culture is drawing much favorable attention. Like all of the articles of this magazine, those on vocal subjects are directly practical and helpful; they furnish working material and helps to the voice teacher and to pupils of singing. It will be noticed that THE ETUDE is enlarged and gives more space than ever to the piano, as well as the additional vocal pages. The music pages are increased to twenty, four pages of them being vocal pieces. We shall also touch upon choir work and organ playing, not, however, giving special departments to these subjects at present. But questions regarding such work will be answered in the Question and Answer Department. The songs and the exceptionally fine piano selections that we are now giving in THE ETUDE make the magazine still more desirable for pupils and for home use, therefore teachers are more generally getting their pupils to subscribe. It is the universal testimony that pupils who read THE ETUDE are the most earnest in their work, study longer, and go further in music, and are much more interested and interesting. Many teachers charge THE ETUDE in their regular music bills, and then give lessons from its music pages. Special and extraordinarily liberal rates for clubs.

WE have in the engraver's hands a new work by Mr. Charles W. Landon. Like all of his books, it is decidedly original and aims at an actual want. It is for the development of the wrist or hand touch. It contains no octaves, but gives every possible combination of white and black keys in short chords and single notes. The author has been over ten years in collecting suitable material and in making a special study of the inherent difficulties and defects of pupils in the acquisition of this touch. The selections are all by standard and popular composers, and all of the studies are tuneful and interesting of themselves. It has been seen in manuscript by a director of a music school, and he has ordered 50 copies of it in advance. We will take advance orders for it at a greatly reduced price, 25 cents, postpaid, cash accompanying the order. Our regular customers can have it charged on their bills, but the postage will be charged extra in this case.

WE have for sale the "Multum in parvo" Binder—gummed strips for keeping the loose pages of music, or any other kind of book, in place. There have been numerous different inventions of this kind put on the

market, but of them all this is certainly the simplest and most effective. We can thoroughly recommend it. The inside sheet will not be missing just when you want it, if you invest 25 cents in a package of these. It is a pleasure to use them, they are so easy to adjust and do their work so well. Send for descriptive circular for further information. Libraries all over the country are using them in large quantities.

THE ETUDE has made rapid strides in popularity since the introduction of the several special features in the last year. The Vocal Department, which is a positive increase,—just as much space having been given to the piano as formerly,—has been a decided success. The songs each month have been well liked. Supplements such as is here inclosed has, and will be, continued. One of them alone is worth the price of the journal, and is well worth the price of a frame. Every teacher and student recognizing the benefit this magazine has been to them can easily secure a few subscribers, and thus either get their own paper free or some one of the valuable premiums offered by us. We give almost anything one could wish, outside of all musical articles. If there is any article you want, not on our premium list, we will be pleased to quote rates. We furnish free sample copies to assist you in the work. The sending of new subscribers to us by our subscribers is much appreciated by us, as it proves to us in a substantial way the sincerity of the kind words of commendation we are receiving from our subscribers all the time.

WE would draw attention to the advertising columns of THE ETUDE for anything in the line of music. No better medium can be found. This paper reaches more teachers and students of music than can be reached in any other manner. Summer schools would do well to write us for terms for the next three months' issues.

MR. TAPPER'S new book, just issued by this house, has received more than passing attention. As its name implies, "Music Talks with Children," it gives undivided attention to a most important subject—strange to say, a subject never before treated of. It is a book by itself in the literature of music. To reach the child mind it is necessary for everything to come through an older person; no parent or teacher will regret having purchased this book. It is written in Mr. Tapper's most fascinating style, in beautiful language, yet simple and clear. The testimonials which have reached us already prove how much it is and will be appreciated. This makes the third of the series of this author's popular works published by us, "Chats with Music Students, or Talks about Music and Music Life" and "The Music Life and How to Succeed in It," the two previous companion volumes. We will make a special price on this set of three volumes for this month to any who wish to avail themselves of it, \$3.00 postpaid. All attractively bound in cloth and gilt. The "Talks with Children" retails for \$1.25. Our usual discount to the profession is given on this work.

OWING to the large demand we have been forced to reprint, during the past month, three of our most popular albums for the piano: "Album of Instructive Pieces," "Studies in Melody Playing," volume II, and "Classical Pianoforte Album." The first two consist of easier pieces by the best composers, progressively arranged, with copious notes and annotations, a stepping-stone to a higher understanding of the beautiful in music. They range from grade I to III. The last is a good collection of miscellaneous compositions by classical composers from grade II to VI, Beethoven, Chopin, Rubinstein, Schumann, von Wilm, and many others, as well as some of our later composers are represented. Any or all of these sent on examination. Liberal discount and terms to the profession.

THE supplement in this issue, a portrait of Liszt, can be had in large form of artist-proof at only 25 cents

during this month. The size is 22 x 28 on heavy paper, put up securely in a roll and postpaid. Extra supplements at 10 cents put up in a roll. The supply is limited.

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"HERMAN'S Handbook of Music and Musicians" is a condensed encyclopedia,—contains definitions of musical terms and short biographical sketches of noted musicians, past and present. The book retails for \$1.00. Bound in cloth. While they last we will send them to any one sending cash with order for 75 cents postpaid. A most satisfactory and convenient book to have in one's studio.

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THE little "Writing Primer of Music," by M. S. Morris, issued during the past month, has been well received. A number of our patrons have purchased one for each of their scholars. The special price of ten cents is withdrawn. The regular price is 20 cents, subject to our usual discount. The book has no space for writing within it,—it is a primer giving writing exercises to be done separately from the book, on paper or music tablet paper. We would recommend Clarke's Music Tablet. No knowledge of music is presupposed, but the beginner is taught the rudiments of music by writing the exercises. Send for one copy for the next beginner you have. You will be pleased with it.

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THE ETUDE would like programmes of musical graduates and college commencements, from which to compile a list of pieces that our readers can use for advanced work. Please send in programmes of the present school year and of the past two or three years, marking "graduation pieces" so that they can be easily identified from pieces of less worth. Both classic and modern music will be expected, and pieces for one and two pianos. We wish to make up a valuable and reliable list, one that our subscribers can depend upon for truly superior material for public playing; therefore we ask your co-operation. Fine compositions by American writers are especially desired.

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THIS month will close the special offer on W. S. B. Mathews' new work, "Music—Its Ideals and Methods." Our offer is 65 cents, postpaid, for the work. It will be sent to advance subscribers early in May. The work, as already stated, contains the best of the literary works of Mr. Mathews which are not already in book form. The essays have appeared in various magazines during the past twenty-five years, and touch on almost every subject in music. The volume will be most interesting and instructive, and is alike useful to amateur and professional. Remember our offer closes this month.

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THE monthly special offer of two new works for April will consist of "Counterpoint," by Dr. Bridge, and "One Hundred Voluntaries, Preludes and Interludes," by Rinck. The "Counterpoint" is a book that every music teacher and student should be interested in. The work can be taken up simultaneously with harmony, or succeeding it. Dr. Bridge's book is, perhaps, the finest work written on this subject; it gives a complete exposition of the rules of strict counterpoint. This work will sell for 25 cents, postpaid.

Rinck's organ work is adapted for organs with or without pedals. The voluntaries are short and most of them are written in strict style, making a most excellent study for musical theory. The two works can be taken up to advantage at the same time. This work will also be sold for 25 cents, or the two of them for 45 cents, during this month only. The offer positively expires on the thirtieth of April.

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THERE will be noticed an article by Alex. McArthur in this issue. This is the first chapter of a volume which we soon will issue, entitled "Pianoforte Study, or Hints on Piano Playing." Read this chapter on amateurs and an idea of the character of the work can be formed. The author has had extended experience, and opportunities such as seldom fall to the lot of one individual. Since the age of seventeen the author has been prominent

in the artistic circles of Europe, during the last five years of Rubinstein's life acting as his private secretary, and has written the most authentic biography of him which has recently appeared in England. No one person is better qualified to give a survey of the field of pianoforte study. Our readers may confidently look forward to one of the most valuable books in all pianoforte literature. Our special offer for the work is only 50 cents, postpaid. It would be cheap at \$2.00. Let us have your order as early as possible.

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AT this time of the year everybody is interested in bicycles. THE ETUDE has been at work planning to get a first-class wheel for premium purposes. We have found one at last. It is made in this city. We offer this \$100 wheel for only 50 subscribers at full rates, \$1.50 a year each. The wheel and tire are guaranteed. The freight or express is paid by receiver. We will send a bundle of sample copies to every one who will try for a wheel. Any one can, by a little effort, gain 50 subscriptions, and thus procure a high grade wheel free of cost. We hold the privilege of withdrawing this offer at any time. In case the whole number (50) of subscribers cannot be procured, arrangements can be made whereby part cash can be paid. See advertisement in another column.

Testimonials.

Mathews' "Twenty Lessons to a Beginner," and the game of "Allegro" were received, and I am much pleased with both.
MISS EMMA OLSON.

I have received your selection of music on sale and am well pleased with it.
SUSAN A. COLVIN.

"Musical Form," by Pauer, was received in due time. I consider it a valuable addition to my musical library.
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